APRIL 1956 50 CENTS

4 dance MAGAZINE

)SE LIMON

NO. 3 IN A SERIES

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Nora Kaye

From my first ballet lesson at the Metropolitan Opera Ballet School, I've always been fortunate in having good teachers. In addition to the celebrated Michel Fokine, I've had many outstanding teachers in New York, including those at the Ballet Theatre School and the School of American Ballet... as well as Vera Volkova in London. They've all proved to me that in dance... nothing but the best is good enough.

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NEWS of Dance and Dancers

MODERN DANCE SERIES AT JUILLIARD

The venerable Juilliard School of Music, celebrating its 50th year with a Festival of American Music, is sponsor of the season's most ambitious series of modern dance performances. On Apr. 6, 7 & 8 **Jose Limon & Co.** will be seen in a program of two world premieres and one 1st NYC performance. The new works are **Doris Humphrey's** "The Matrix" (Otto Luening) and Mr. Limon's "Variations on a Theme" (Norman Dello Joio), and Manhattan audiences will see "Symphony for Strings" (William Schuman), which Mr. Limon choreographed last summer at New London.

The **Juilliard Dance Theatre,** which performs Apr. 13, 14 & 15, will also present 1 new Humphrey work, "Dawn in New York" (Hunter Johnson), and 1 new Limon composition, "King's Heart" (Stanley Wolfe), plus a revival of Miss Humphrey's comedy, "The Race of Life" (James Thurber-Vivian Fine). Both groups will be accompanied by the Juilliard Orchestra, conducted by Frederick Prausnitz. The performances in the Juilliard Concert Hall will benefit the school's Dance Scholarship Fund.

VACATION FOR NYC BALLET

After their 2-week engagement in "The Nutcracker" Aug. 3-16 in Chicago, the **NYC Ballet** faces a lay-off of at least 3 months. The group will reassemble in midsummer to rehearse for the Gov't.-sponsored tour of Europe which opens in Salzburg Aug. 26.

Todd Bolender has been signed to choreograph the Los Angeles Civic Light Opera production of "Rosalinda," which will play 4 weeks each in L.A. and S.F. Bolender is taking with him NYC Ballet dancers **Jillana, Roland Vazquez and John Mandia.**

MOISEYEV DANCERS COMING TO U.S.

At a joint press conference held in Moscow by **Sol Hurok** and Vladimir Stepanov, head of the foreign dept. of the Soviet Ministry of Culture, it was announced that arrangements had been completed for a 10-week tour of the US beginning in Sept. by the 90-member **Moiseyev Folk Dance Co.** The Russian gov't. is paying the round-trip air transportation for the troupe which scored sensational successes last year in Western Europe (see DANCE Magazine Feb. 1956).

BALLET THEATRE'S ANNUAL MET SEASON

In full force **The Ballet Theatre** comes into the Metropolitan Opera Apr. 17 for 3 weeks with a repertoire of 28 ballets, including 2 new productions and 3 revivals. **Antony Tudor's** "Offenbach in the Underworld" will have its 1st performance by the co. Apr. 18, and **Agnes de Mille's** "Rib of Eve" is to be premiered Apr. 25. During the Met season Miss deMille is reviving "Tally Ho" and Mr. Tudor is bringing back "Dim Lustre" and "Undertow." Apr. 29 will be an All-deMille Night; the eve. of May 1 is to be an All-Tudor program; and May 3 will be American Composer Night. (See CHICAGO NEWS for report of BT's recent engagement there.)

SHAWN TO IMPORT S.F. BALLET

It looks like another coup for **Ted Shawn,** redoubtable impresario of the **Jacob's Pillow Dance Festival.** Although at press time contracts were not signed, there seemed to be little doubt that the **San Francisco Ballet** would be the centerpiece of the Summer series at Lee, Mass. The company's appearance, penciled in for 3 weeks beginning July 23, will mark their East Coast debut.

ALONG BROADWAY

Donald Saddler is being assisted by **Sophia Delza** in the choreographic chores for "Shangri La," which comes to B'way June 6. Characters representing a dance team have been written into the James Hilton script. **Harold Lang** and **Joan Holloway** will portray the pair. Incidentally, Mr. Saddler has been commissioned by Italian film star **Anna Magnani** to collect material for a revue in which she would like to appear in on B'way next season.

June Graham is re-creating **Jerome Robbins'** choreography for "The King and I" in the City Center production which opens April 18. **Yuriko, Dusty Worral** and **Alice Uchida** are among the dancers cast. For Kiss Me, Kate," which follows at City Center May 9, **Ray Harrison** will stage the **Hanya Holm** dances. The final musical in the Spring City Center series, "Carmen Jones," opening May 30, will have dances by **Oona White.**

DANCE SCENE USA

"Sing, Man, Sing," the new Harry Belafonte show, will feature dancers **Mary Hinkson** and **Alvin Ailey** in numbers choreographed by **Walter Nicks.** A tour opens April 1 in Cleveland, and the production will be seen at the B'klyn Academy April 21. After a Summer lay off, the show is expected to come to B'way in the Fall . . . Third and final performance this season by **Iris Merrick's Westchester Ballet** will be April 22 at the White Plains, N.Y., County Center. Program will include "Peter and the Wolf," "Trouble Fair" and "Cinderella."

Pittman Corry and **Karen Conrad's Southern Ballet is** performing April 6 as part of the Albany, Ga., Spring Fine Arts Festival . . . NY Times Dance Critic **John Martin** was announced as one of the panelists in a symposium called "The Critical Process," at the Phila. Museum School of Art, March 21.

One hundred and fifty delegates from colleges throughout the Pacific Northwest attended the Northwest Annual Dance Symposium Feb. 24 and 25 at Oregon State College in Corvallis, where **Betty Lynd Thompson** is head of dance activities. Meetings featured master classes in primitive technique and percussion accompaniment given by **Ruth Beckford & Co.** and a concert of Haitian dances by the Beckford group.

On Mar. 27, 28 & 29, 20 girls of the **Seattle Junior Ballet,** directed by **Dorothy Fisher,** were slated to perform in Wyoming on a tour sponsored by the **Casper, Wyo., Civic Ballet.** On Apr. 8 the group appears at the Moore Theatre in Seattle under the auspices of the Northwest Civic Arts Assn. . . . During the 10th Festival of Contemporary arts at Cornell Univ. Apr. 11-25, **Jane Dudley** will be one of the lecturers and the **American Mime Theatre** will give 2 programs.

Randolph-Macon Women's Coll. premiered their feature length sound and color film, "The Oresteia," Mar. 9 in Lynchburg, Va. The Aeschylus trilogy was made to honor **Dr. Mabel Kate Whiteside,** retiring head of the Greek Dept., who has been presenting Greek productions at the school for more than 40 years. R.M. alumna **Helen McGehee,** now of the Martha Graham Co., is a featured dancer in the film's large cast.

The **Chamber Dance Group of Washington, DC,** directed by **Erika Thimey,** did a TV performance Mar. 5 based on Eliot's

(continued on page 4)

RICHARDSON CUP COMPETITION

On Mar. 25 two American couples were scheduled to win the Nat'l Open Ballroom Championships at the Arcadia Ballroom, NYC. (Photos of the winners will appear in the May issue.) As a result the 4 winners will represent the U.S. at London's Empress Hall on Apr. 16 in the Richardson Cup Int'l Competition — a ballroom competition sponsored by the London "Star" in honor of **P. J. S. Richardson,** long-time editor of the London Dancing Times. Arrangements for American participation were made through the efforts of **Helen Wicks Reid,** whose title has now been definitely set as Liaison Rep. for the U.S. **Jack Petrill,** Mgr. of the Arcadia Ballroom and Mrs. Reid wish it to be known that the English rules and standards are not being adjusted in any way for the American participants, but that they will be thoroughly informed about English standards of judging.

"Murder in the Cathedral," and a program Mar. 7 at the D.C. Teachers Coll. . . . The Dayton, O., Art Institute this month presents a festival of ballet and modern dance performances. Students of **Josephine and Hermene Schwarz** will dance "Coppelia" Apr. 16, 17, 18 & 19, and on Apr. 20 & 21 the **Dayton Theatre Dance Group** and **Childrens Ballet Co.** will perform 4 ballets by Josephine Schwarz, including the premiere of "Cinderella" (Prokofieff).

TV TOPICS

Choreographer **Tony Charmoli,** winner last year of a DANCE Magazine TV award, was one of this year's Emmy Award winners. He recently choreographed a "Motorama" film short with **Marc Breaux** and **Thelma Tadlock,** which will be shown in smaller cities where the large GM show has not been booked. He now goes to Hollywood for several months' work as choreographer of the NBC Comedy Hour.

NBC's "Home" Show announced **Sophia Delza** in Dances from the Classical Chinese Theatre for its Mar. 22 program . . . **John Butler** was choreographer for the TV tribute to Mrs. Eisenhower over CBS on Mar. 22 . . . **Maria Tallchief** analyzed "Pas de Dix" for Steve Allen on Mar. 8 . . . On the same date WPIX showed films of the **Bolshoi Theatre Ballet's** "Swan Lake" production.

AROUND NEW YORK

DANCE Magazine's Associate Editor **Doris Hering** lectures on "Looking at Dance" April 10 for the Council of Jewish Women in Queens . . . The newly-founded Creative Film Foundation, organized to support experimental motion picture making, scheduled its first forum, "Film in Dance," on March 23, with **Antony Tudor, Valerie Bettis, Jean Erdman, Maya Deren** and **Hanya Holm** announced as speakers . . . During March the Music Branch of the NY Public Library held an exhibit of pictures by DANCE Magazine staff photographer **Jack Mitchell** (whose dramatic study of **Jose Limon** is the cover photo of this issue).

Nora Kovach ..and **Istvan Rabovsky,** whose concert appearances are managed by Hurok, are also preparing a night club act, to be booked by **Marcel Ventura.** Choreography will be by **Danny Daniels** . . . **Herbert Ross** has choreographed a Topsy and Eva ballet for **Martha Raye's** return to night clubs.

OFF-BROADWAY EVENTS

"The Littlest Revue," due at the Phoenix May 15, will have choreography by **Dorothy Jarnac . . . Merle Marsicano** is giving a solo concert, with several new dances to music by Jerry Petersen, April 29 at the Henry St. Playhouse . . . **Midi Garth & Co.** will premiere 3 new works, including a group number called "City Square," on May 5 at the 92nd St. 'Y' . . . The 6th annual Choreographers' Night of the NY Ballet Club is announced for May 13 at the Central High School of Needle Trades, with works by **Ruth Fellows, Marvin Gordon, Benjamin Harkavy, Joseph Rosenbloom, Simon Semenoff** and **Anne Wilson.**

Alwin Nikolais' Playhouse Dance Co. will perform new works in a series of programs May 20, 21, 26 and 27 at the Henry St. Playhouse. Dancers are **Gladys Bailin, Wm. Frank, Phyllis Lambut, Murray Louis, Coral Martindale, Beverly Schmidt and Dorothy Vislocky . . . Bhanumathi** and **Bhaskar Roy Chowdhury** will be featured dancers on the "Arts of India Evening" Apr. 19 at the 92nd St. 'Y'. Program, which will be introduced by Pearl Buck, will also include a color film on Indian textiles, and Indian music played on the flute, sarod, sitar and tabla. Proceeds will go to the Vidyodaya School in Madras.

Charles Weidman and his Theatre Dance Co. on Feb. 26 launched a series of Friday and Sunday evening studio performances at the NY Academy of Dance and Drama at Carnegie Hall. On the programs are 2 sections from "Flickers," excerpts from his choreography for the NYC Opera's production of "The Four Ruffians," and 2 James Thurber works, "The War Between Men and Women" and "Fables For Our Time." The last work includes a new fable, "The Moth and the Star."

Peter di Falco has organized a new company which made its 1st appearance March 9 at the School of Performing Arts in dances from India, China, Ceylon, Java, Arabia, Hawaii and Spain . . . The **English Ballet Co.,** featuring **Jack Kaufler, Arlene Papish** and **Nira Soslovsky,** are presenting ballet versions of Pope's "Rape of the Lock," Browning's "The Ring and the Book," and Eliot's "The Hollow Men" as a benefit for the B'klyn Coll. English Scholarship Fund at the St. Felix Playhouse in B'klyn April 6, 7, and 8 . . . **Sundari Shridharani,** founder-director of the Triveni Art Center in New Delhi, was seen in "Dances of India" at the B'klyn Academy March 7.

The March 10 "Twilight Concert" of contemporary music at Carnegie Recital Hall included the premiere of Ezra Laderman's "Duet for Flute and Dancer." Performers were flutist **Samuel Baron** and modern dancer **Jean Erdman** . . . School of Performing Arts students danced at Cooper Union Feb. 13 in a special Lincoln commemoration. Choreographer was **Norman Walker.**

CHANGE OF ADDRESS

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May O'Donnell, who dances with the B'klyn Philharmonia Apr. 14 at the B'klyn Academy, will have a co. headed by **Nancy Lang** and **Norman Walker,** with **Marion Andersen, Judy Callaway, Linda Whitesel, Victor Anderson, Curtis Hood and Frank Shawl.** For the premiere of her new work, "Illuminations," to Bach's Brandenburg Concerto No. 5, she will add 5 young dancers: **Cora Cahan, Ellen Graf, Sheila Handelman, Marcia Smith** and **Nancy Stevens.**

The series of dance works by **Anna Sokolow** and **Sophie Maslow** this month at the 92nd St. 'Y' are now scheduled in 2 programs instead of 3. The Sokolow group performs "Rooms" and "Poem" on April 14, and on Apr. 28 Miss Maslow's co. will premiere "Anniversary," along with a repeat of her jazz suite, "Manhattan Transfer." On the latter bill the Sokolow co. will again dance "Poem."

SUMMER NOTES

Dance events in the **Perry-Mansfield** Theatre Festival this Summer at Steamboat Springs, Colo., will include works staged by **Helen Tamiris** on July 21; the annual square dance festival Aug. 11; scenes from Greek plays Aug. 12, with chorus choreography by **Eleanor King;** a ballet by **Drid Williams** Aug. 18, and a demonstration of creative dance by **Vir-**

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ginia Tanner Aug. 24.

Chicago teachers **Richard Ellis** and **Christine Du Boulay** will present their annual summer teachers' course July 30-Aug. 4 . . . Houston dancer-choreographer **Nina Coppola** will hold a Ballet Seminar July 6-Aug. 30 in Santa Fe, N. M. . . . **Vera Nemtchinova** gives her summer ballet classes, June through Aug. at So. Jamesport, L. I.

The 6th annual Summer teachers' course at the **School of Ballet Repertory** in NYC will be held July 9-Aug. 10, and will cover academic classical ballet technique, pre-ballet training, elementary character dance, plastique dance, and variations from classical repertoire. Faculty will include **Thalia Mara, Arthur Mahoney, Hilda Butsova, Boris Romanoff** and **Maria Grimaldi.**

SCHOOLS AROUND NEW YORK

Gemze de Lappe is beginning new classes in Dramatic Dance at **Ballet Arts** in Carnegie Hall . . . the 92nd St. 'Y' will again sponsor its "Workshop for Dance Counselors." They will be under director **Elizabeth Polk** on 8 Mondays Apr. 30 through June 18 . . . Faculty members of the **Roye Dodge School (Roye and Jane Dodge, Ray Hamilton and Leonard Fowler)** held a 1-day session Mar. 11 at the **Lore Dickerson Studio,** East Haven, Conn., with a turn-out of teachers and students from Conn., Mass., Maine and NY. Jane Dodge's pupil, **Betty Lou Keim,** has been signed by MGM.

5 students of **Benjamin Harkavy** have lately landed jobs in the major ballet companies: **Dzinta Vanags** in Ballet Russe; **Margot Campbell** and **Nana Prudente** in Ballet Theatre; **Francia Russell** in the NYC Ballet; and **Harold da Silva** in the Nat'l Ballet of Canada . . . the **Munt-Brooks Dance Co.,** consisting of **Maxine Munt, Alfred Brooks, Martha Cutrufello and Marion Jim,** have returned to NYC from a concert tour which extended from Conn. to Idaho. Classes at the Munt-Brooks School during absence of group were taught by **Pepsi Bethel** and **Florence Simon.** During the spring semester at Adelphi Coll., Garden City, LI, Mr. Munt is substituting for Dance Dept. chairman **Janey Price Goeb.**

The **Young Dancer Ballet Co.** of the **Helen Butleroff School** last month began a series of 7 spring performances for the B'nai B'rith Women at the Waldorf-Astoria. In Feb. the youngsters danced at St. Nicholas Arena for 3,000 people at the Rossiya Ball.

CORRECTION

The photo of **Alicia Markova** dancing at at the Met in "Orfeo" on P. 34 of the Mar. issue was mis-credited. The picture is the work of photographer **Bertram Litt.**

'TONY' AWARD NOMINEES

Dance is glaringly omitted from the Hollywood "Oscar" award categories. In contrast, the American Theatre Wing, which sponsors B'way's "Tony" prizes, regularly gives an appreciative bow to the art. For the year ended Feb. 29, a "Tony" for the choreography of a musical show will go to one of the following nominees: **Bob Fosse,** for "Damn Yankees;" **Boris Runanin,** for "Pipe Dream" and "Phoenix '55;" **Anna Sokolow,** for "Red Roses for Me;" **Robert Alton,** for "The Vamp." April 1 is announcement date for the winner.

SCHOOLS AROUND THE COUNTRY

Jan Veen's Dance Dept. of the Boston Conservatory of Music recently presented a program of works choreographed by **Robert Gilman, Alice Leggett, Gudrun Vilbig** and **Wm. Constanza** — all dance majors of the school. **Donald Strong** and **Carolyn Goulston** were featured performers. Newly added to the faculty are folk dance specialists **Cornell and Marianne Taylor . . . Vassar College's** Corps de Ballet and Modern Dance Group performed 6 Renaissance dances, with authentic musical accompaniment, during the March 2-4 week-end of events relating to the arts of the period . . . **Mary Anthony** now includes the Silvermine Guild School in Norwalk, Conn., in her teaching travels.

ASSOCIATION NEWS

The **Penna. Assn. of Dance Teachers** has bestowed on **Florence Cowanova** the title "Honorary President." . . . At the March meeting of **Dance Masters of Fla. (DMA),** held at the Daytona Beach studio of **Shirley Kay Kistner,** the following were elected officers: **Bill Royal, Virginia Thomas, Thomas Armour, Eunice Brumbaugh and Elvie DeMarko. Merwyn Richard, Mary Lou Curtis, Mae Rose Schneider, Candy Vogel and Bill Royal** were elected governors. The meeting featured classes with Mr. Armour, **Gunnar Spencer and Keith Heaton.**

The **American Society of Teachers of Dancing** announces its 78th annual convention for Aug. 5-10 at the Sheraton-Astor in NYC. Faculty members now scheduled, with more to be announced are **Valentina Perejaslavec, Lillian Moore, Donald Sawyer, Joseph Rechter, Harold Halliday, Jon Gregory, Dr. Shailer Upton Lawton and Gerald E. Deakin.**

NADAA's summer conventions are: June 28-July 4, Los Angeles; July 7-12, Dallas; July 14-20, Chicago; July 22-27, Boston; and July 29-Aug. 4 and Aug. 5-10 in NYC.

CHICAGO NEWS

N.Y.C. Ballet's fortnight of "Nutcracker" starts April 3 in the Opera House. Advance sale of the tickets is heavy, but even more excitement centers around auditions for children to participate in the ballet. **Vida Brown** will be here to audition, then rehearse the youngsters.

Marcel Marceau started slowly, but acclaimed unanimously as a genius, the stampede started and the 3-week engagement ended in sell-outs.

Federico Rey and **Pilar Gomez,** on a Community Concerts tour, stopped in nearby Arlington Heights on March 4. Besides Spanish dances, their program includes Palais de Dance-1910, a satire on ballroom dances choreographed by **Anna Sokolow.** It is a sister piece to a terrible-20's satire Miss Sokolow made for the Agnes de Mille Dance Theatre. It consists of a hilarious lecture and illustrations. Frederico Rey as a French maitre de dance displayed a delicious sense of fun, and his accent was a great help. Pilar Gomez as Pearl, his assistant, proved an agreeable comedienne. *(over)*

APRIL CALENDAR OF EVENTS N. Y. C.

Apr. 6, 7 & 8	**Jose Limon & Co.** Juilliard Concert Hall; 8:30
Apr. 6, 7 & 8	**English Ballet Co.** St. Felix Playhouse, nr. B'klyn Academy; 9:00
Apr. 7	**Coronet Dance Co.** Henry St. Playhouse; 8:40
Apr. 8	**"Music and the Dance"** Edith Stephen Studio, 430 Sixth Ave.; 8:00
Apr. 11 & 12	**Yugoslav Folk Ballet** B'klyn Academy; 8:30
Apr 13, 14 & 15	**Juilliard Dance Theatre** Juilliard Concert Hall; 8:30
Apr. 14	**Anna Sokolow & Co.** 92nd St. YM-YWHA; 8:40
Apr. 14	**May O'Donnell Dance Co.** B'klyn Academy; 8:30
Apr. 15	**Marta Becket: Dance Pantomime** Henry St. Playhouse; 8:40
Apr. 17-May 6	**The Ballet Theatre** Met. Opera House
Apr. 28	**Anna Sokolow, Sophie Maslow & Cos.** 92nd St. YM-YWHA; 8:40
Apr. 29	**Merle Marsicano** Henry St. Playhouse; 8:40

In some ways, the recent Ballet Theatre engagement was a "return-to-old-times." **Nora Kaye, Rosella Hightower, Hugh Laing, Antony Tudor, Harold Lang** and **John Kriza** are all names that spelled Ballet Theatre at its height.

Antony Tudor was here supervising his "Pillar of Fire," "Dim Lustre" and "Lilac Garden." He also worked on the revival of "Undertow." "Pillar of Fire" had Kaye, Laing, Chase and Tudor in their original parts, all restudied and more intense. **Barbara Lloyd** in the role of the youngest sister was especially strong and clear.

The revived "Dim Lustre" looked more important than when it was first made. Perhaps that is because we are so inured to idea-less ballets. Hugh Laing and Nora Kaye or Rosella Hightower (alternating) were the reminiscing couple. **Sonia Arova, Ruth Ann Koesun, Ivan Allen, Darrell Notara** were the remembered pasts.

Eric Braun, recuperating from a knee operation, was not dancing. Harold Lang did a number of his old roles in "Fancy Free," "Interplay" and "Graduation Ball." He had an ease of projection, acquired on B'way, which was not out of line with Ballet Theatre's generally warm style.

Talking of style, both Hightower and Arova have adjusted themselves to that of the Co. Hightower's return last Spring was met with no more than polite acceptance of her less-than-par performance. But now she displays more reticence in manner and reveals her great physical mastery. Her virtuosity is balanced by wonderfully limpid ports de bras. There was a 19th Century charm about Hightower's simplicity, and together with **Erik Bruhn,** there was a glorious display of brilliant dancing. Hightower and Bruhn in "Theme and Variations" was another show of pyrotechnics. As Albrecht in "Giselle"—sans the dark wig he wore at the Met.—Bruhn was more handsome and even more sure in dance passages.

Nora Kaye's new classicism did not interfere with her dramatic roles or vice versa. Ruth Ann Koesun did well in her first "Nutcracker" pas de deux, partnered by **Scott Douglas,** who gave a good account of himself all week. **Vernon Lusby** danced Braun's role as the rich boy in "Fille Mal Gardee" and showed unsuspected talents. **Lupe Serrano** was sleeker and stronger than ever. The co. is loaded with talent. **Michael Lland, Job Sanders, Christine Mayer, Enrique Martinez, Christine Horn** contributed to the success of the engagement.

On March 2 **Jane Beckman** and **Ken Johnson** danced the pas de deux from **Charles Bockman's** Nocturne on TV's Courtesy Hour. Johnson left March 4 to join Ballet Theatre, at least for this tour, as he has commitments with the Ruth Page Ballet for next Fall . . . **Loyd Tygett** gave a solo concert on March 10 . . . **Neville Black** gave an all-Calypso program on Mar. 5 . . . The **Stone-Camryn Ballet** will give a program in the St. Alphonsus Auditorium on Apr. 29. *Ann Barzel*

ON TOUR IN APRIL

BALLET RUSSE DE MONTE CARLO: Mar. 2, 3, Hartford; 4 Providence; 5, Worcester, Mass.; 6, 7, Springfield, Mass.; 8, Bridgeport; 9, White Plains, N. Y.; 10, Wilmington, Del.; 11-14, Phila.

NEW YORK CITY BALLET: April. 3-15, Chicago.

AZUMA KABUKI DANCERS: Apr. 1, San Diego; 2, China Lake, Calif.; 3, San Jose; 4, 5, Berkeley; 7, Sacramento; 8, Palo Alto; 10-15, San Francisco; 17, Eugene, Ore.; 18, Salem, Ore.; 19, Portland; 20, 21, Seattle; 23, 24, Vancouver, B. C.

YUGOSLAV NAT'L. FOLK BALLET: Apr. 1, 2, 3, New Orleans; 5, 6, 7, Atlanta; 9, Washington, D. C.; 10, Princeton; 11, 12, B'klyn.

JOSE GRECO & CO.: Mar. 22-Apr. 19, Chicago; Apr. 20, 21, Milwaukee; 23, Peoria; Apr. 27-May 10, Cincinnati.

MARINA SVETLOVA & GROUP: Apr. 2, Mason City, Ia.; 3, Mankato, Minn.; 5, Escanaba, Mich.; 7, Maywood, Ill.; 9, Carbondale, Ill.; 10, Belleville, Ill.; 12, La Porte, Ind.; 13, Royal Oak, Mich.; 16, Norwalk, O.; 17, Butler, Pa.; 18, Coatesville, Pa.; 19, Freeport, N. Y.; 21, Pittsfield, Mass.

IVA KITCHELL: Apr. 3, Ft. Dodge, Ia.; 5, Rapid City, S. D.; 7, Bismark, N. D.; 9, Pendleton, Ore.; 10, Boise, Ida.; 12, Cheney, Wash.; 13, Missoula, Mont.; 16, Corvallis, Ore.; 17, Los Gatos, Calif.; 19, Richmond, Calif.; 21, Los Angeles; 23, Ventura, Calif.; 26, Norman, Okla.

PAUL DRAPER: Apr. 10, Rochester, N. Y.; 12, Baltimore; 13, Univ. Park, Md.; 14, Pittsburgh; 20, 21, Ithaca, N. Y.

FRANKEL & RYDER DANCE DRAMA CO.: Apr. 3, Odessa, Tex.; 5, Denton, Tex.; 10, Edmond, Okla.; 12, Lafayette, La.; 17, Charlotte, N. C.; 18, Harrisonburg, Va.; 20, 21, Richmond; 23, Westerville, O.; 24, Wilmington, Del.; 25, Institute, W. Va.

FEDERICO REY & PILAR GOMEZ: Apr. 2, Roseburg, Ore.; 3, Pineville, Ore.; 4, Baker, Ore.; 5, Ontario, Ore.; 7, Ely, Nev.; 9, Craig, Colo.; 11, Ft. Morgan, Colo.; 14, Beloit, Kans.; 16, Gt. Bend, Kans.; 17, Emporia, Kans.; 18, Parsons, Kans.; 23, Greensburg, Pa.; 24, Clearfield, Pa.; 26, Chillicothe, O.; 28, Baltimore; 30, Bala-Cynwyd, Pa.

SAN FRANCISCO NEWS

The **Halprin-Lathrop Dance Co.** joined the Pacific Opera Co. of S.F. for their winter season at the War Memorial Opera House when Mr. Lathrop was commissioned to stage new dances for "La Traviata" and "Rigoletto." . . . Returning from a concert in Visalia on Feb. 9, the **Mills Coll. Dance Group** flew into action on final preparations for "Comus — A Masque" by John Milton. **Marsha Belsher,** a major in Dance and English, directed the production and did the choreography. Elizabeth Pope, Arch Lauterer and Eleanor Lauer acted as faculty advisors in this inter-departmental production.

Jacqueline Ogg staged 6 performances of "Ballet Ballads" in the Little Theatre of S.F. State College. The cast of 30 featured dancers **Patty Wright** and **Harvey Berman** in "Susanna and the Elders," "Willy the Weeper" and "The Eccentricities of Davy Crockett.' The works combined modern dance and choral performance . . . "American Theatre and the Dance," an exhibit sponsored by the **S.F. Contemporary Dancers Foundation,** was on display through Feb. at the S.F. Museum of Art. Composed of outstanding and historic dance photos, as well as programs, notes, labanotation, scenic and costume designs, etc., the exhibit was set up for the Museum lecture of **Walter Terry,** NY Herald Tribune dance critic. The show will be sent on a tour of Amer. museums and universities.

Ballet Celeste plans a Pavlova Memorial concert Mar. 18 at the Marines' Memorial Theatre . . . **Judy Job** and **Gloria Unti,** dancers who have scored recent successes at the hungry i and on the Del Courtney TV show, will be featured on the forthcoming **Peters Wright Dance Theatre** program Mar. 23 at the Marines' Theatre under the direction of **Lenore Peters Job.** . . . On Apr. 5 the **S.F. Ballet** will begin a western tour traveling from Visalia up to Eugene, Ore., giving 15 performances of ballets from the repertoire. **Lew Christensen** is planning 2 new ballets: a revision of "Dryad," using the Schubert music and decor by Weisgard, and a production to music of a modern composer. On May 10 the ballet will give a benefit for the company's summer trip to Jacob's Pillow. *Marian Van Tuyl*

INTERNATIONAL NEWS

Jean Leon Destine and his Haitian Dance Co., after a successful run in Paris and Brussels, begin a tour of Italy this month . . . Former Ballet Russe soloist **Peter Deign** last month returned from the Dominican Republic, where he was leading dancer at the Carnival Aquatico. On his return trip to NYC he stopped off in Puerto Rico, where he staged "Swan Lake" and "Nutcracker" excerpts for **Ana Garcia's** Ballet de San Juan, and appeared in 2 TV shows with **Josefina Del Mar.**

Merce Cunningham flew March 11 to Mexico City, where he will teach until April 15. He is the first US dancer to be invited by the Fine Arts Dept. of the Mexican Gov't. in a new long-term program of importing instructors from North of the Border to teach Mexican dancers . . . **Martha Graham,** assisted by **Helen McGehee, Bertram Ross** and **Cameron McCosh,** teaches for 1 month in Rome, beginning April 2, at the Academia Nazionale di Danza. *(continued on page 87)*

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LOOKING AT TELEVISION

WITH ANN BARZEL

The most rare type of show on television is the whole program devoted to dance. So it was a double dividend when on Feb. 26 CBS aired two excellent dance programs, both intentionally educational. Agnes de Mille's History of Ballet was geared to the intellectual level of *Omnibus.* The School of American Ballet was the destination of the children on the *Let's Take a Trip* show. At the School, George Balanchine was host and aimed his talk on ballet training at his young viewers.

The de Mille exposition was naturally more formal and more comprehensive. Miss de Mille has always been articulate about the art of the dance, and she was exceptionally so at this time. Her choice of material, her presentation, the demonstrators were excellent. I saw the program in the Cocktail Lounge of the Chicago Opera House during the last intermission of a Ballet Theatre matinee. Miss de Mille's part of *Omnibus* started just as the crowd came in and a large number of us never went back for the last ballet. A number of Ballet Theatre dancers, including director Lucia Chase joined us. The laymen found it all extraordinarily fascinating, especially the bits of information on the physical facts, the technique and vocabulary of ballet.

Mr. Balanchine was less anchored to chronology and history in his presentation, and the demonstration by a child was less exciting. But there were Tanaquil Le Clercq and Jacques d'Amboise in Mr. Balanchine's *Nutcracker pas de deux* to illustrate the end results of ballet.

Classical *pas de deux* as entertainment, not just illustrating ballet training, also were on view this month. Mia Slavenska, partnered by Robert Morrow, danced the *Nutcracker pas de deux* on the *Steve Allen Show* of Feb. 16. The costumes and settings were especially good and Miss Slavenska danced superbly.

Nora Kovach and Istvan Rabovsky made an appearance on the *Ed Sullivan Show* of Feb. 19. They did their same magnificent tricks, this time to music from *Carmen.* And they got in a word about their recently published book.

Recently, I watched television choreographer Ernest Flatt teach one of his Hit Parade dances at a meeting of the Chicago National Association of Dancing Masters and became aware of the fact that a specialized "television-dance" vocabulary has crystalized. Like the "musical comedy dancing" of a decade ago, there are definite steps and configurations that suit the medium.

Television-dance is not for dancers who present their own numbers on the air, not for the heady and almost non-existent realm of experimental dance. Television-dance is the product of the several choreographers who direct ensembles used regularly as dressing on the variety shows. It is the common denominator arrived at by James Starbuck, Tony Charmoli, Ernest Flatt, Rod Alexander and other bright lads with broad dance backgrounds and the flexibility to meet the demand of a new medium.

Television-dance is a free-style dance, a vocabulary made up of steps from ballet, from modern dance, from character dancing — steps that can be done easily in the modified street dress that most often costumes the TV ensemble. The *sissonne,* the *pas de basque,* the *grand jeté,* free swinging leg movements and arms that flail and push or beat the air are basic. *Pirouettes en dehors,* dropping to the knees, sliding on the knees, lifting a girl to the hip, swinging her around, sliding between the partner's legs — all these are in the inventory.

I cornered Mr. Flatt for a few words about the *Hit Parade* dances — whatever their Nielson rating, they rate high with the dance profession. The CNADM board meeting was adjourned on Saturday night for the half hour necessary to see the show. Everyone is aware of the demands on inventiveness made by a weekly presentation of the same hit tunes. Flatt would like to be original, experimental and often is. And just as likely, he finds himself resorting to favorite steps to a formula. The tyranny of time demands the economy of a formula for production. Then, too, the choreographer has to cope with the timidity of the sponsors. They shie from anything controversial, artistic or religious. And it's surprising how many ideas fall into these categories. A spiritual setting for a Rock and Roll number, for instance, was dubbed religious and therefore taboo.

The hands of the choreographers are often tied by public opinion in the form of letters. We take for granted what we like and get vociferous when we disapprove. A few vituperative crank letters can set the sponsors on edge and destroy an idea that pleased millions. Flatt hopes the dance audience will stir itself to voice approval in writing.

Flatt admits he repeats bits of dance used before when pressure of time makes it necessary. There is another occasion for repeating a dance phrase. That is when a passage has turned out so well that the creator is loathe to lose it in the limbo of past programs, and fondly resurrects it in another number.

The *Hit Parade* numbers are most often in the above described free-style television-dance, because it lends itself to speedy production. But Flatt often choreographs in other dance techniques. Ballet, he says, is the most difficult because it requires the most polishing.

The versatile *Hit Parade* dancers, so much a part of the regular TV viewers' experience, are Ruth Lawrence, Cynthia Scott, Thelma Tadlock, Tom Hansen, Lenny Claret and George Vosberg.

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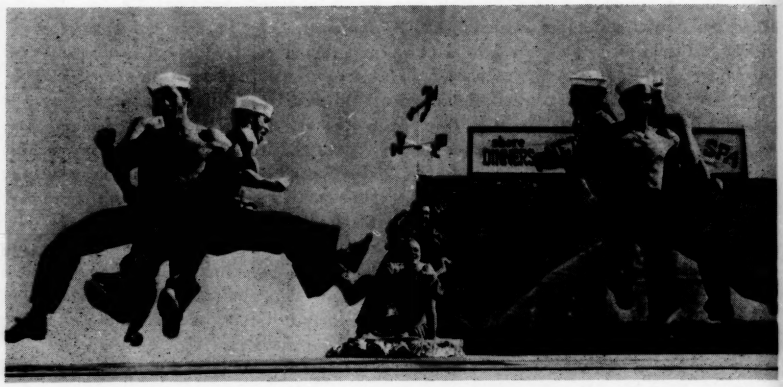
DANCE IN THE MOVIES

BY ARTHUR KNIGHT



Scene from "June is bustin' out all over," choreo. by Rod Alexander, in 'Carousel" . . .

Even though for the rest of the world *Carousel* may mean Rodgers & Hammerstein, for readers of DANCE Magazine the names to watch for in this big 20th Century-Fox musical are Rod Alexander and especially Jacques d'Amboise. Alexander is the choreographer, d'Amboise the lead dancer in one of the film's two ballet sequences. And both contribute the high points to a show that is undeniably lavish, bountiful, tuneful and good-looking, but also at times undeniably dull. The dullness comes in part from the flashback technique of the story's construction, in part from the placidity of Shirley Jones' Julie, in part perhaps from the wholesome, well-scrubbed air of commercial gentility that surrounds the entire venture.

Be that as it may, when June starts bustin' out all over, and Alexander brings on his high-spirited fishermen and their girl friends for a competitive dance session, Julie, handsome Billy Bigelow and all their troubles are quickly forgotten. His chorus is superbly trained and smartly routined through ten of the most lively minutes of acrobatic dancing ever put upon the screen. Photographed on location at Boothbay Harbor, Me. (1) in an unresolved combination of realism and stylization that exists throughout the film, the dance swarms over a waterfront clam house, pier and dock, taking full advantage of the open spaces to sweep zestfully from rooftop to waterside and back again. The fisherman challenge the town boys for the girls' affections, and from this and the preparations for an old-fashioned clam bake Alexander has drawn his main lines of movement. Outstanding is a swift, sure-footed hornpipe by the fisher boys, pipes in their mouths, their heads seemingly oblivious to the wild, angular gyrations their legs are going through. In the contest for the girls, the town boys win out — but not so far as dancing goes. The number is brought to a colorful crescendo with the girls doing an acrobatic tap on the roof of the clam house and leaping *en masse* into the waiting arms below.

As an interlude leading into the inevitable dream ballet that has become almost obligatory in films of this kind, Alexander has re-staged Louise's dance (originally performed by Bambi Linn), retaining Agnes de Mille's atmosphere from the Theatre Guild presentation but transposing it to a sandy strip of Maine sea coast and beautifully integrating its mood and movement with the restless pounding of the surf. As danced by Susan Luckey, it is fragile and graceful, filling the CinemaScope screen with a haunting sense of youthful frustration and longing. Abruptly the mood changes when a group of urchins march by and Louise joins them in boisterous play, including the invasion of a respectable garden party dance. Then the setting subtly shifts from the natural exteriors to a stylized studio version of the beach, and the members of an itinerant carnival company begin the dream ballet.

Alexander's invention here, with a far more conventional form of theatre ballet, hardly approaches the vigor and ingenuity of his *June* number. For most part, the boys and girls circle about decoratively as the animals and riders on a living carousel. But all this is simply background for the elegant vitality of Jacques d'Amboise, the barker for this dream carnival, who sweeps Louise into his world of gilt and gaudy color, then follows her to the muted beach for a lovely and tender *pas de deux*. D'Amboise, all but buried as one of the seven brothers in *Seven Brides*, emerges as the most exciting new dancer of the year in this film. Clean, fleet and precise of movement, he combines technical virtuosity with a warm sensibility for the meaning, the emotional overtones of each step and gesture. Indeed, this dance between the dream barker and the lonely, tormented little girl touches a level of real emotion that the rest of *Carousel*, for all its Molnar story and Rodgers & Hammerstein music, almost pointedly avoids. The movie tries for tears, the dance for tenderness and pathos. CinemaScope 55, the new process in which *Carousel* was photographed, provides the clearest, cleanest wide-screen image yet achieved.

For a brief but quite authentic version of Japanese dancing, there is the Italo-Japanese version of Puccini's *Madame Butterfly*, filmed in Italy with a Japanese cast and dubbed Italian singers. For an introductory sequence that includes several geisha *divertissements* and the marriage festival that concludes Act I of the opera, the Takarazuka Kabuki Dance Troupe was imported. In their glorious, multi-hued kimonos they perform with gentle grace and delicate charm. In fact, the entire project has been brought off with considerable sill and taste — once one recovers from the initial shock of hearing Puccini's arias emanating in flawless Italian from obviously Oriental throats.

THE END

Susan Luckey dances the role of Louise...

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"The dancers of the Canadian National Ballet have grasped the subtleties of Antony Tudor's "Dark Elegies" quickly and surely."

REVIEWS

BY DORIS HERING

National Ballet of Canada
February 18-19, 1956
Brooklyn Academy of Music

If they had accomplished nothing else in the year since their last New York appearance, the National Ballet of Canada would deserve a deep "révérence" for restoring Antony Tudor's *Dark Elegies* to the stage. It is a deeply expressive work. And the young Canadian company performed it with devotion.

Dark Elegies is an abstraction in the human sense of the word. It is about a group of people — simple people — set apart on a wind-swept landscape to dance out the misery of bereavement and the faith in the future that comes from the company of their fellow-men.

Based upon the Mahler Kindertotenlieder song cycle (tenderly sung on stage by Jan Simons), it has the formality of ritual, the muted fluidity of a quiet conversation between two friends. There are repeated formations into folk-like circles. There are moments when one person is propelled to the center to express his feelings while his companions sit quietly on the ground and watch. The women softly cradle their arms. In terrible rebellion, a lone man (Glenn Gibson) jumps, one arm reaching upward. In dry anguish and frustration another man (Ray Moller) juts his legs forward as the group circles. In the tenderness of shared grief, a couple (Lois Smith and David Adams) console each other, only to be left, each with his own private yearning. And there is the final resignation, with the dancers walking quietly offstage, and with one dancer (Celia Franca) like all-woman and all-mother, walking alone behind them.

Dark Elegies is a fabric of quietly modulated movement—of gentle half-gestures ending, not in cadence, but in newborn gestures that are heightened into theatre. And the dancers of the National Ballet have grasped its subtleties quickly and surely — more so than they have grasped the subtleties of *Les Sylphides*.

Les Sylphides requires a great deal of "inner nuance" and atmosphere. A physical approximation of the romantic line, such as the National Ballet has achieved, is simply not enough. The nearest approach to the quality of the ballet came from Lillian Jarvis, who performed the Prelude with shy delicacy. Angela Leigh's Valse, though sprightly, lacked a measure of freedom in the jetés, and David Adams' Mazurka was on the jumpy side. The corps work in this, as in *Swan Lake*, was refreshingly modest and light in arms and shoulders.

One of the company's greatest assets is the phenomenal dance-memory of its Artistic Director, Celia Franca. Miss Franca seems to be able to revive whole ballets without any outside help. In addition to *Les Sylphides*, the company brought the first act of *Coppelia* and an entire *Casse Noisette* (Nutcracker).

Their *Coppelia* is a clean cut, vigorous production led by Miss Franca as Swanhilda. Although she lacks the round-faced girlishness for the role, Miss Franca

created a charming and gingery characterization. And as Frantz, Earl Kraul was endearing in his boyishness.

Miss Franca has a keen sense of overall pacing, and conductor George Crum is sympathetic to her. The result in long works like *Coppelia* and *Nutcracker* is just the right balance between leisureliness and sudden spurts of special energy.

We particularly liked the balance of mime and dance in the opening scene of *Nutcracker*. The mime of Drosselmeyer (Marcel Chajnacki) distributing toys to the children was glowingly real. And it was leavened by an ecstatic danced solo for Clara (sensitively portrayed by Judith Dornis) upon receiving the Nutcracker. One really believed the little girl's love for the grotesque toy, and somehow this moment motivated the entire remainder of the ballet.

There were bright variations, too, for Sylvia Mason and Harold Da Silva as Columbine and Harlequin; and for Betty Pope and Glenn Gibson as Vivandiere and Soldier. And to return to mimetic reality, there was an amusing closing episode for two lone butlers tasting a bit of the holiday wine.

As *The Nutcracker* progresses beyond its domestic opening scene, it should increase in grandeur to become a "grand ballet classique." This did not really happen. The snow scene was jolly, rather than glittering. And even the events in the realm of the Sugar Plum Fairy did not really catch fire except in the *pas de deux* for the Fairy and her Prince and in the nicely designed Danse Orientale performed by Oldyna Dynowska, Richard Englund, and James Ronaldson.

In the *pas de deux*, it was especially gratifying to see how Lois Smith and David Adams have grown in artistic command since last season. Like her Swan Queen, Miss Smith's Sugar Plum Fairy was truly regal and firm in its technical detail. (See Brief Biography, p. 33.)

And she is fortunate in having the absolutely secure partnership of David Adams. Although he lacks a nicety of detail in feet and arms, Mr. Adams, too, has gained in surety.

Ray Moller is perhaps the most promising secondary male dancer in the company. His Benno in *Swan Lake* was a model of dignity and solicitousness. And his solo in *Dark Elegies* was most moving. The only obvious fault of which he should be aware is a tendency to overdance in the small variations of *Coppelia* and *Nutcracker*.

Lovely in smaller roles were Lilian Jarvis and Colleen Kenney as the two swan-maidens in *Swan Lake* and Judith Dornis, Barbara Montpellier, Betty Pope, and Joan Stuart as the four cygnets in the same work. They seemed to reflect the general tone of the company, which is gracious, direct, refreshingly youthful.

The only discordant note was the sets and costumes. Designer Kay Ambrose is probably one of the most adept in the field at realizing an effect on a limited budget. But unfortunately, she has one foot in Victorian England. And so her

(continued on page 56)

Alfred Wertheimer

John Foster and Lee Becker promenade in Miss Becker's pert "Kabuki Mambo".

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Books in Review

The Ballet of the Second Empire, 1847-1858 by Ivor Guest

Adam and Charles Black, London

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Reviewed by Lillian Moore

About two years ago, Ivor Guest published an excellent account of the Ballet of the Second Empire from 1858-1870. The publishers had decreed that the second half of his history of ballet under Napoleon III should appear first. Now we have volume one, which covers the preceding decade and is, of course, an entirely different book.

Although the art of Marie Taglioni symbolized the romantic ballet, its decline did not begin immediately after her retirement. For some years her colleagues at the Paris Opera continued to create works which maintained the dance in the high position it had achieved during the 1830's and '40s. With the further development of the technique of dancing on the pointes, and the increasing importance of the prima ballerina at the expense of everything else, there emerged a series of feminine virtuosos whose individual brilliance kept interest high, even after the slow process of artistic disintegration in ballet choreography was well advanced.

In this new volume, Ivor Guest tells the story of the Paris ballet immediately after Taglioni's departure. The debut of Fanny Cerrito and her husband, Arthur Saint-Leon, the last triumphs of Carlotta Grisi in Perrot's *La Filleule des Fées,* and the rivalry between two younger dancers, Carolina Rosati and Amalia Ferraris, are vividly described. Rosati was a beautiful woman and an incomparable mime; Ferraris, a superb technician, approached the lightness and *ballon* of Taglioni, and had such strength and precision (and courage!) that in *L'Etoile de Messine* she actually executed a series of supported pirouettes on pointe, on the narrow side of an upright tambourine!

If the ballerinas hold the center of the stage in Mr. Guest's entertaining book, as they did in performance, this skilfull writer has managed, nevertheless, to relate their art to the social scene of which they were such a delightful part. One of his most fascinating chapters contains a detailed account of the whole organization of the Paris Opera Ballet, from *les petits rats* to the *premier maître de ballet,* with intriguing sidelights on the extra-curricular adventures of some of the lesser dancers. *(continued on page 84)*

G.B.L. Wilson

AMERICANS IN LONDON: Four ex-students of the School of American Ballet convene outside of Convent Garden: L. to R., Kay Sargent, who is expecting her first child shortly; Melinda Plank (see p. 45, March issue), recently featured at Monte Carlo in Festival Ballet; Jane Mason, now studying in Europe, (she recently won a prize at the Vic-Wells costume ball); and Dido Sayers, who has joined the de Cuevas Co. All but Miss Plank are formerly regular members of the New York City Ballet.

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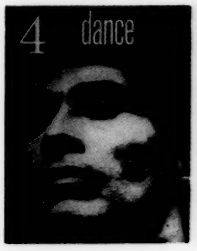
IN THIS ISSUE

5 Calendar of Events
9 Looking at Television — *Ann Barzel*
11 Dance in the Movies — *Arthur Knight*
12 Reviews — *Doris Hering*
14 Book Reviews
16 Dancing in Musicals — *Oscar Hammerstein, II*
22 In the News
25 TV: One Wonderful Sunday
30 Russian "Romeo and Juliet" — *Leyda-Krokover*
33 Brief Biography: Lois Smith-David Adams — *Freyman-Goodman*
34 The Richmond Theatre — *Robert Tynes*
36 Genevieve Oswald Wins Capezio Award
38 Easter Dances of the Ukraine — *Herman-Hawthorne*
39 Reminiscences of Pavlova — *Michel Barroy*
40 Tanner and the Wide World
44 The Dilemma of the Side-Close — *Dorothea Duryea Ohl*
45 A Dance First: RAD Exams in the U.S. — *John Dougherty*
47 YD Stories of the Ballet: Coppelia — *Woody-Thomson*
50 Handbook of Dance Stagecraft: Lighting, Cont. — *Tom Skelton*
66 Tap: Pull Back, Pull-Up — Progress — *Paul Draper*
68 Do's and Don'ts of Ballet Center Practice: Effacé & Epaulé — *Thalia Mara*
74 Primer for Parents: Guidance for the Talented Child — *Josephine Schwarz*
88 Shopping Guide

on the cover . . . José Limón, America's leading male concert dancer, excitingly photographed by Jack Mitchell. Limón & Co. appear at the Julliard Dance Festival April 6, 7, 8, offering several provocative premières. New works by Limón and Doris Humphrey will be presented by the Julliard Dance Theater Group April 13, 14, 15 (see p. 3).



coming . . .

Dance Magazine Movie Awards

Every year the movie industry, through the Academy of Moving Picture Arts and Sciences, honors its directors, authors, actors, composers and technicians of many sorts. But never a choreographer! Never a dancer!

DANCE Magazine, appalled at this lack of recognition of a major aspect of the film industry, will address itself to the Academy, setting it a lively example by its DANCE MAGAZINE MOVIE AWARDS — THE WINNERS TO BE ANNOUNCED IN THE MAY ISSUE.

In addition to our usual unusual coverage of all aspects of the dance, the May issue will carry fascinating photos and personal articles by and about leading dance personalities in films today, including THE WINNERS.

294

DANCING IN MUSICALS

BY OSCAR HAMMERSTEIN, II

In an article written for DANCE Magazine,
a theatre "great" describes the changes
he has seen and helped make happen

Author, librettist, lyricist, producer Oscar Hammerstein, II (right) and co-producer, composer and colleague Richard Rodgers have together created the unique form of the contemporary American musical. Among their many collaborations are "Oklahoma!," "Carousel," "The King and I," "South Pacific" and "Pipe Dream" (the first three have been filmed; the latter, with choreography by Boris Runanin, is current on the Broadway boards).

Oscar Hammerstein, II is the grandson of famed Oscar Hammerstein, I, who was a major producer in the theatrical world of the late 19th and early 20th Centuries.

I can best describe the progress of dancing in musical comedies by harking back to 1918 when I became a stage manager in several of my uncle Arthur's musical productions. During the course of a run, when I had to rehearse replacements for the chorus, there were no steps in our dance routines too difficult for me to teach to the newcomers. I had had no training as a dancer. I was twenty-three, and normally limber, nimble and rhythmic. That was all you had to be. The boys and girls I put into the chorus were of about the same age and qualifications. The girls, to be sure, were prettier than I. Come to think of it, so were the boys. Most of them were required to sing as well as dance. To sing, it was enough if you were on key and loud. I am speaking now of musical comedy only. Higher vocal quality was demanded of operetta importations from Vienna, and the American works of Victor Herbert, Rudolph Friml and Sigmund Romberg, written, more or less, after European tradition.

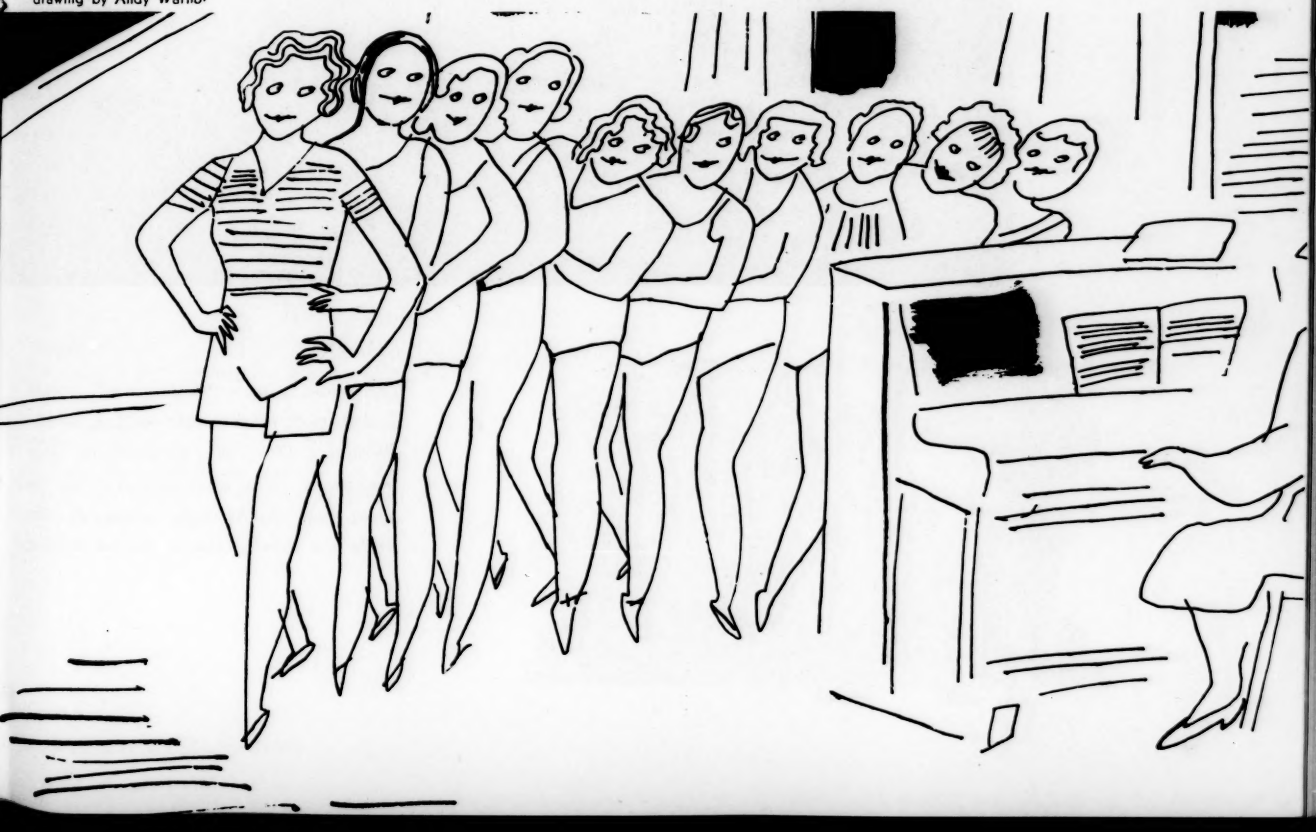
I do not wish to say that the choreographers of that time were not inventive. The very necessity of dealing with untrained dancers was a challenge to their ingenuities, and frequently they met the challenge with marked success. They created formations, "effects" and stunt exits which earned many an encore. Ned Wayburn produced complicated marching evolutions for the girls in Ziegfeld's Follies. Julian Mitchell put great briskness and pace into his routines. Throughout the 1920s I, as a librettist, became the beneficiary of important contributions by choreographers. David Bennett staged a most attractive dance for "Bambalina" in *Wildflower* and his production of "Totem Tom Tom" in *Rose Marie* was certainly a vital factor in the success of that play. I don't think that it can fairly be said — as it frequently is — that the numbers in these bygone musicals were not "integrated" into the play. The two dances I just referred to were integrated in the sense that they were designed to illustrate the lyric. This, to be sure, was integration of a very primitive sort — the collaboration of librettist, composer and choreographer in inventing the name of a dance, describing it lyrically, and then dancing it. Hence the "Bambalina", "Totem Tom Tom", "The Varsity Drag", "The Black Bottom" and so on. These dances often provided atmosphere and character background which helped the story in an oblique way, but there was no attempt to advance a story once a dance got under way. The highest aim of a dance, in fact, was to "stop the show". The more the dancing made the audience forget, for the moment, what the story was about, the more successful it was. Some of the plots, to be sure, were easily forgettable.

Was there any dancing virtuosity at all? Of course there was. First, there were the highly skilled unison dancers, best represented by the Tiller Girls. These were the young ladies from England who kicked in unison and never broke their lines. This kind of dancing survives today in the Radio City Music Hall. For a time there was almost no show on Broadway that didn't employ a Tiller unit. In fact they became so common that when Charles Dillingham engaged one of these groups for *Sunny* he didn't refer to them in the program as The Tiller Girls, but called them "The Eight Marilyn Miller Cocktails". I don't believe John Tiller liked this billing because the night we opened he sent me a telegram, signing himself "John Cocktail".

Another group of trained dancers became very popular, the Albertina Rasch Girls. This was authentic though conventional ballet, skillfully staged by Miss Rasch, and creating many high spots in musical plays and revues. The dances

(continued on page 20)

drawing by Andy Warhol



photos by Vandamm

(Above):

The dream ballet of "Oklahoma!" (1943) dealt with ". . . the inner longings of the characters, their roots, environment, their reasons for being what they are." In the photo are: Katherine Sergava as the Bride and Bambi Linn as the Little Girl.

(Right):
"Allegro" (1947), while not commercially successful, had aspects of much interest, including the use of choreographer de Mille as director of the entire production. Among the well-known dancers in the photo are Kathryn Lee, Jean Houloose, Ray Harrison, Bob Herget and Frank Westbrook.

photo by Bob Golby

"The choreographic approach of 'Oklahoma! is not right for all musical shows" . . . In the "King and I" for instance, "The Small House of Uncle Thomas," devised by Jerome Robbins, followed a play-within-a-play concept, echoing a theme of the story rather than developing it.

were only superficially integrated into the plays. The principal objective remained to "stop the show". That old French phrase, *Ballets Divertissements* continued to hover over musical entertainment. Diversion was the motive.

In the mid-twenties a greater expertness began to be required of ensemble dancers. Dance directors like Bobby Connolly, Seymour Felix and Sammy Lee were using a lot of "tap". There was nothing new about tap dancing among vaudeville performers, specialists, and some of the musical show principals. But now it became part of the standard equipment of chorus dancers.

The next development was "ballet-tap" which combined elementary ballet work with tap dancing. It was becoming a little more difficult to get into the chorus. Being young and pretty was no longer quite enough.

In spite of my desire to give just praise to the dancing in the musical plays of the twenties and early thirties, I must add that I was bored by a good ninety percent of it. I do not claim to have been representative in this reaction. I believe that most people liked it much better than I did. Certainly the applause was thunderous at the end of some of these efforts. I submit, however, that you can bore an audience for five minutes with a dull routine and if you devise an effective finish you can evoke applause that is very deceptive. The tribute may not at all reflect the public's feeling about the entire dance. A big hand at the end of the number may be only for what happens at the end.

The joy of seeing energetic young people perform gyrations and evolutions that have no emotional reference to the characters with whom you have chosen to spend an evening, seems to me to have an extremely limited appeal. I found myself continually waiting for a dance to be over so that the play could go on. This referred to many moments in my own plays as well as the dances in plays by other authors.

The first good example of integration of dance into plot came in 1936 in Rodgers and Hart's *On Your Toes* for which George Balanchine did the choreography. In the ballet, "Slaughter on Tenth Avenue", two gunmen are planted in a stage box. It has been well established in the libretto that they intend to shoot the principal dancer (who is also the principal figure in the story of the play) when he reaches a certain point in the dance. This news is brought to him while the ballet is going on. So he undertakes to keep dancing and not reaching the spot at which point he knows he will be murdered! He dances and dances until he drops, exhausted. The ballet is played for comedy as well as melodrama, and the dancing is itself most attractive, dramatic and funny. I cannot imagine a ballet more successfully integrated into a plot.

In the spring of 1943, Agnes de Mille's dances in *Oklahoma!* introduced a new and deeper function for the choreographer in a musical play. The ballet in *On Your Toes* is part of the *plot* of the play. The ballets in *Oklahoma!* deal with the inner longings of the characters, with their roots, their environment, their reasons for being what they are. Here indeed the choreographer becomes the collaborator of the author and composer, not merely for the enhancement of one or two moments in the play, but in helping to build the very bone and muscle of the story.

The importance of her contribution is, of course, most obvious in the dream ballet which ends the first act. The fear and fascination which Jud excites in Laurey, her desire for Curly, her deep anxieties are established in vivid flashes, supplementing the audience's knowledge of the characters in giving added meaning to the dialogue and lyric content of the play. There are other moments, however, where Agnes' contributions, if less obvious, are nevertheless important. "Many a New Day" is a dance after a song — the conventional sequence of older musical comedies. Mr. Rodgers and I had not planned a dance in this spot. We considered this song essentially as the opportunity for a good, concerted vocal effort to be delivered by Laurey and her friends. "What are you going to dance about?" I asked Agnes, *"what will it mean?" (Ed. note: Italics added.)*

Agnes said: "Oh, I don't know. It will just show how silly women are." This description did not do justice to the dance she eventually produced. There is silliness in it, to be sure. But there is much more to it than that. There is a feeling of things going on that would never go on if men were present. There is a feeling of the exaggerated but inoffensive vanity of young girls; their preoccupation with their faces and their figures; their pitiful individual efforts to stand out, the one from the other and be "different" — even if one must be foolish to be different; their failure in this project, their doomed similarity to one another: Silly they are, but young and pretty and funny and charming to be with.

"The Farmer and the Cowman", which opens the second act, might have been a good lively barn dance. But Agnes puts much more into it. Somehow or other the opening of the southwest is there. This spirit is, to be sure, well established by Dick and me in the song "The Farmer and the Cowman Should Be Friends". But

Agnes picks up what we gave her and flies away with it into an exuberant play party, an American folk dance, a dance at night by people who spend lots of the daytime on the plains, in the sun.

At one point a child, about twelve, walks out toward the center of the stage, is met by four older boys who dance up to her and scare her with a sudden shout. She turns away and weeps on the breast of an older girl. In this instant you can either laugh or cry. You can take your choice. It's only funny because you know she herself will think it funny three years from now. But what about now? There she is with her little blue sash on a white dotted-Swiss dress. She may have tied and re-tied that sash a dozen times, in front of a mirror, before she got it right. Her hair is down, but all day long she has been wishing that she could wear it up. She has pinched her cheeks to make them red like the older girls, and perhaps put drop-chalk on her arms to make them white, (but secretly, because her mother would not have permitted it) and what has happened? The boys her own age probably haven't wanted to dance at all, and the older boys, not taking her seriously, have played a cruel joke on her. A few years from now one of those boys may be at her feet begging her to marry him. She may say yes in her own good time, but only after a good deal of coquetry which will torture him as he well deserves to be tortured.

I am not contending that everyone in the audience thinks all these things about that girl at this point in the dance. I feel sure, however, that many of them have the quick feeling of reality, a self-identification with similar tragedies of their own youth, a gratifying realization that what is going on up on the stage is an expression of life, and not just a musical comedy dance that has been added to a song. If the play can be regarded as a very pretty cake, this is part of the cake, and not an arbitrary maraschino cherry that has been tossed on the top of it.

The *Oklahoma!* dances inspired imitations and emulations, some good, some bad. They certainly raised the standard of dancing in all musical plays that have followed. They taught the public to demand more than meaningless gyrations. This choreographic approach is not right for all musical shows. Some are better off with the old abstract routines. If characters are not real and have nothing to say, there is no use for the dancers to try to say anything. There are other cases where a musical play is better off if it has no dancing at all. We had very little dancing, in fact next to none in *South Pacific*. I think we were right. The background was war. The ensemble characters were Marines and Seabees and a group of Navy nurses. The war was recent and real, and dancing, obviously contrived — choreographed — would have struck a false note.

Oklahoma! opened the gates for other ballet choreographers and for hundreds of talented young dancers who had had a very limited outlet for their training and energies. Boys and girls who had worked for many hours, days and months in dusty dance studios, suddenly had a better chance to earn a living. Dancers are, by all odds, the most dedicated artists on the stage. Here at last was a chance for the theatre to capitalize this dedication.

Since *Oklahoma!* the American musical stage has seen really great dancing and has been blessed by a generation of gifted choreographers: Robbins, Kidd, Balanchine, de Mille, and half a dozen of equal or comparative skill. The American musical stage, keeping pace with its dancing, has improved in other departments.

Today our musical plays tower over the output of Europe. Yet there is a strange thing going on — or perhaps it might be better said "not going on". Other countries have not followed our lead. They are still content to keep the dance where it was — the cherry on the cake. They are still content to cling to the old type of musical comedy plot, insincerely written and haphazardly produced. When I say they are "content", I refer to the creators — not the audiences who, in all parts of the world are welcoming and supporting the American musical play above all others. Since we are so successful, why are not foreign creators of musical plays imitating us? Certainly we imitated the Viennese at the beginning of the century and, before that, the English. We have stemmed out from these phases of imitation and created a form of our own, but nobody wants to imitate us. Why, I wonder?

Not being able to answer that last question with any theory at all, I should like to return to our own country to say just one more thing. In those old days when I was a stage manager the members of the chorus who could not sing very well or dance very well could also not speak very well. Today it is much easier to find members of the chorus who can read lines. Why? The simple and happy answer is that our choruses are overflowing with talent. It is a joy to see these young people come into choruses, get a few lines to read, then become appointed as understudies, possibly go on the road and play the parts which they understudied in New York, and soon come back to New York with a part all their own in a new musical play. This is happening again and again, and in all the shows on Broadway and the shows that play across the country. It is happening in the television and picture studios. I think it is due to the increased demands on the training of ensemble personnel.

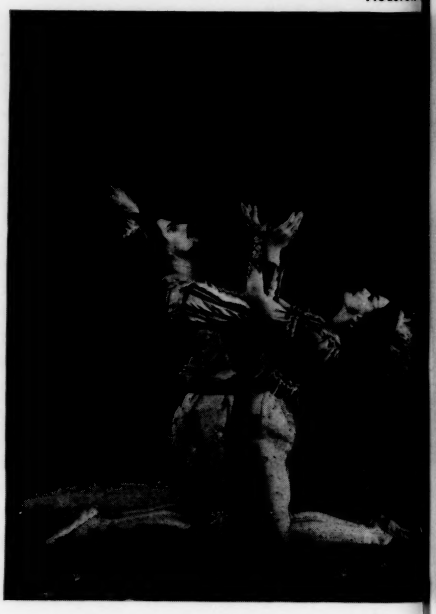
Trained dancers and singers have been disciplined. They have had the strength and intelligence to work and study and learn their jobs. These young people are better educated than the boys and girls of those shows I stage-managed. They have more than education. They have had the character to tackle the job of mastering the elementary technique of their profession. They are not just good-looking kids who have walked in off the street and said they wanted to go on the stage. You can't do that any more. You have to come in that stage door with professional equipment, dogged ambition, talent and a tough intelligence — a big order. Thank heaven we have so many young people who can fill it. *THE END*

IN THE NEWS

Above:

***LATEST FROM BALANCHINE:** A moment of brilliant movement from George Balanchine's new "Allegro Brilliante," as danced by the N.Y.C. Ballet Co., is captured in the photo above. Maria Tallchief and Nicholas Magallanes are shown in the center. Other premieres during the N.Y.C. Center season just ended (rev. in May issue) include Jerome Robbins' "The Concert," and Todd Bolender's "The Still Point."*

Houston



Right:

***SOMES AND FONTEYN IN "LA PERI":** One of the premières in the current Covent Garden season of the Sadler's Wells Ballet is Frederick Ashton's "La Peri." The work, a legend of an eastern prince's search for the flower of immortality, is a duet for Margot Fonteyn and Michael Somes. Choreographed to Paul Dukas' score, the ballet has bejeweled Oriental costumes by Andre Levasseur and a set based on Ivor Hitchens' painting. (See p. 89 for rev.)*

Phillips-Gutkin

Serge Lido

PREMIERE IN WINNIPEG: "Pasticcio," Ruthanna Boris' new ballet (shown above), was given premiere performances by the Royal Winnipeg Ballet Feb. 27 and 28. ("Wise, witty and bittersweet. . ." said a local reviewer.) The production was commissioned by the Winnipeg Junior League as part of a civic project to replace the losses suffered by the company in a disastrous warehouse fire. Miss Boris and her husband, Frank Hobi, danced the Nutcracker Pas de Deux at both performances.

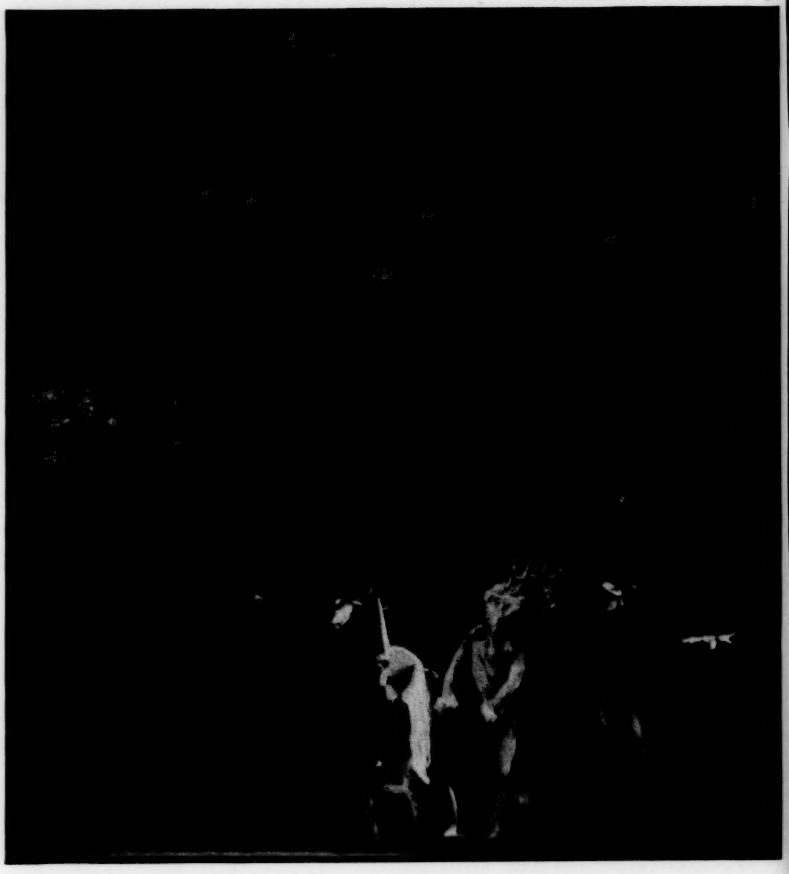
ZIZI OF ZE FOLIES: Renee ("Zizi") Jeanmaire, at left, is soon to be seen in Henri Decoin's motion picture of "Folies Bergere." The ballets for the film are being staged by her husband, Roland Petit, in Paris. The Gallic ballerina is currently on view around the U.S.A. in Paramount's "Anything Goes."

Fred Fehl

"DIM LUSTRE" RETURNS TO REPERTOIRE: Among the features of the Spring season of the Ballet Theatre, opening at the Metropolitan Opera April 17, is the revival of Antony Tudor's "Dim Lustre." In the nostalgic ballet Nora Kaye and Hugh Laing return for their original roles. Mr. Tudor will also provide another revival, "Undertow," and the premiere of "Offenbach in the Underworld."

MIDSUMMER NIGHT IN SWEDEN: The elaborate new version of Shakespeare's "A Midsummer Night's Dream," premiered in Feb. by Stockholm's Royal Opera, has become an outstanding hit. Dances for the production, a scene from which is shown at the right, were staged by the Opera's choreographer, Birgit Cullberg. The fantastic multi-level setting was designed by Stellan Morner.

American-Swedish News Exchange



TV: ONE WONDERFUL SUNDAY

Look Up and Live

Members of the Mary Anthony Dance Theatre dramatize the conflict between Elijah and Jezebel. l. to r.: Louis McKenzie, Hal Englund, Mary Anthony, Joseph Gifford, and Don Price.

February 26 was a day to be remembered. For on that wonderful Sunday, television seemed literally to dance its way through the daytime hours. In addition to the usual evening variety shows, there were four impressive daytime shows. Two of them used dance as a major story-telling element. The other two outlined the history and technique of ballet.

It all began at 10:30 in the morning when the Mary Anthony Dance Theatre illumined the story of Elijah on CBS-TV's *Look Up and Live*. This modestly-budgeted program, which is produced with the cooperation of The National Council of Churches of Christ in America, frequently uses dance as the handmaiden of religion — which makes it something of a very happy phenomenon. The dancing is usually mimetic, with a spoken narration in the background and a verbal summation by the Reverend Charles Templeton.

This particular program, the ninth that Mary Anthony has done for the series, followed the prophet Elijah (Joseph Gifford) in his search for the "still small voice" of truth. The major flaw in the program's approach was a surfeit of words. Director Marv Silbersher relied upon a danced continuity, but he did not have the courage to let the dance make its points without verbal intrusion and explanation.

Mary Anthony's taut narrational style gave way to the clearly patterned openness of John Butler's choreography for *Camera 3*, which appeared a half hour later (11:00-11:30). *Camera 3* is one of those TV rarities — a program in which there are few, if any, creative restrictions. Produced by Robert Herridge (who graduates to *Studio One* next season) and directed by Francis Moriarty, it is usually serious, intense, and highly literate.

The program, which was called "Demo-

(over)

TV: One Wonderful Sunday

Camera Three
Right: Glen Tetley and Beatrice Tompkins dance "I Believe", one of Walt Whitman's "Democratic Vistas".

Let's Take a Trip
Below: George Balanchine introduces Ginger MacManus to the "attitude" at the School of American Ballet.

cratic Vistas", rose from Walt Whitman's poetic works. With the four dancers and four actors promenading in a pool of light, it set an "I sing America" theme. The actors separated out to stand in the foreground and recite the Whitman words, and the dancers remained upstage. Sometimes Glen Tetley danced alone, with the reaching arms of the romantic Whitmanesque hero. Sometimes he was joined by Beatrice Tompkins, Robert Tucker, and Dorothy Hill in vigorous circles and promenades. Tom Scott's folk-flavored score was a spare, melodious background.

Here, too, there was much talk — much Whitman. *Camera 3* knows the value of dance and how much deeper it can probe than mere words. And yet, there was the final shred of restraint, the fear of relinquishing those last few paragraphs of prose and letting the dance take over.

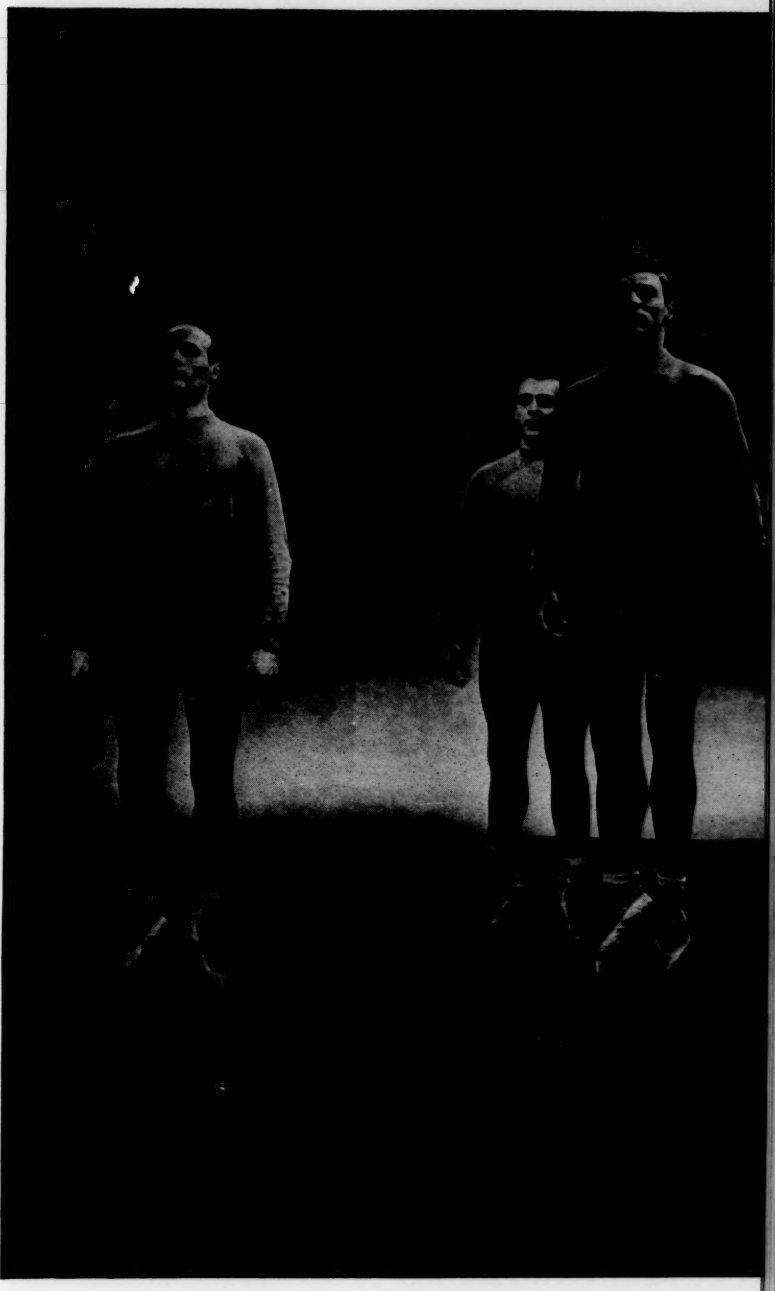
Without even getting up from our chair we were launched at 12:00 noon into a delightfully casual excursion into the origins and materials of ballet. The program, called *Let's Take a Trip*, was completely informal, with the announcer ("Sonny" Fox) and his two young companions (Ginger MacManus and "Pud" Flanagan) visiting the School of American Ballet. George Balanchine was host.

Behind the apparent informality there was a wealth of carefully wrought detail — the shots of Anatole Oboukhoff teaching a class — the background scenes of dancers turning and stretching — the transition from a studio *pas de deux* to the same dance in a theatricalized format. With Patricia Wilde, Carolyn George, and Nicholas Magallanes as his subjects, Balanchine showed the youngsters how musical rhythms (all variations on "Yankee Doodle") can be used to make dance combinations. It was a simple, effective approach to choreography.

To culminate the demonstration, Tanaquil LeClercq and Jacques d'Amboise danced the *grand pas de deux* from *The Nutcracker*.

Craig Gilbert's script for *Let's Take a Trip* had a lightness of touch throughout, and yet it managed to absorb an enormous amount of solid factual material. Robert Englander directed with delicacy.

Omnibus



Right: One of the charms of the Omnibus presentation of "The Art of Ballet" was its formalized staging of the technique of ballet. James Jamieson, William Inglis, and William Weslow demonstrate jumps.

Dancers soaring across the stage or stretching solemnly at a *barre*. Dancers jumping alone in space or curving lovingly about each others' bodies.

Dance in its politeness and formality. Dance in all its emotional urgency. Dance as a theatre art. And dance as a way of life.

All of these guises were woven into the *Omnibus* (TV-Radio Workshop of the Ford Foundation) presentation of "The Art of Ballet." Appearing at 5:00 P.M., it brilliantly crowned a day of creative dance on television.

Omnibus could not have found a more suitable artist than Agnes de Mille to write the script and serve as narrator on this exposé of the history of ballet and its emergence as an expressive art. For Miss de Mille is one part sentimentalist and one part intellectual. She knows what's in the books about ballet, and her eyes literally shine with conviction when she talks about it.

Miss de Mille began simply, with a group of dancers at the *barre*. She talked about the basic formality of ballet and subtly wended her way back to the cradle of ballet — the court of Louis XIV. With the help of prints of the period (loaned by George Chaffee, whose prints and figurines did much to add a note of elegance and authenticity throughout the program), and with dancers sumptuously dressed in French court garb, she explained the origin of the turnout and the verticality of the dancing torso.

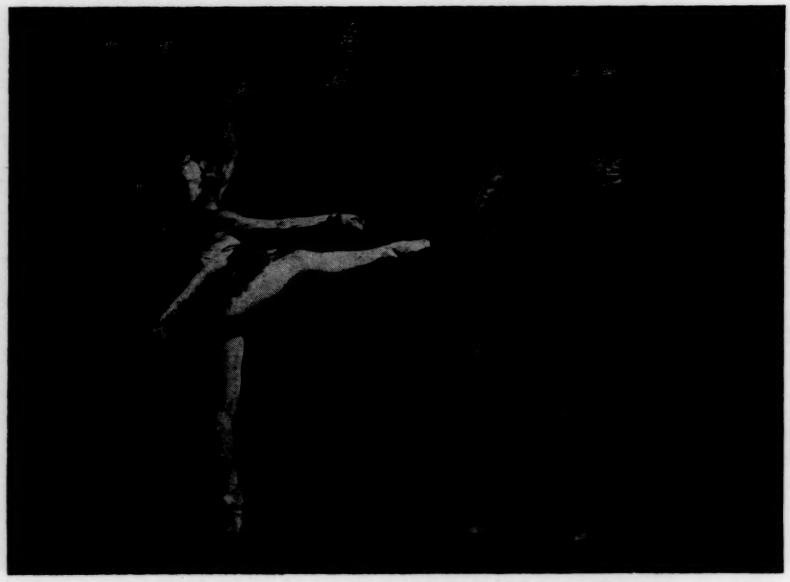
She sketched the transition of ballet

(over)

Kavanagh—Frisbie

Above:
The elegance of Louis XIV court ballet was demonstrated by James Jamieson and Dusty Worrall on the CBSTV "Art of Ballet" Omnibus program.

Omnibus action photos by Roy Stevens

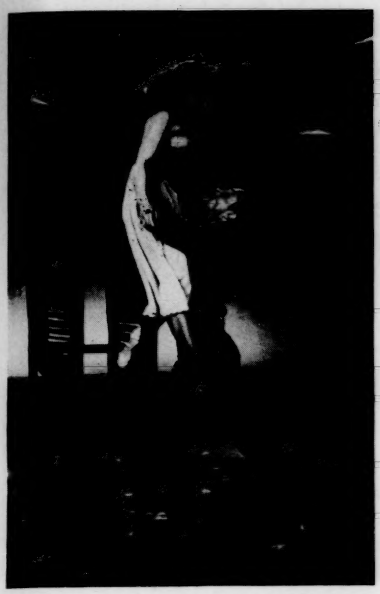


Above: This rare statuette of Taglioni by Barre has not been seen since the Paris Salon of 1831. Made of marble dust, it was one of the several precious art items loaned to "Omnibus" by collector George Chaffee. Other art objects were loaned by the Dance Collection of the N.Y.P.L.

Right, above: Gemze de Lappe and James Mitchell in a moment from de Mille's choreography for "Paint Your Wagon."

Left: Diana Adams and Andre Eglevsky in a pas de deux from "Swan Lake."

Right: "Is it worth it?," asked Agnes de Mille as she described dancers as giving up their childhood and their games and their adolescence for long hours at the barre. "Yes," she decided, it is worth it to be "at once stronger and freer than any time in life."



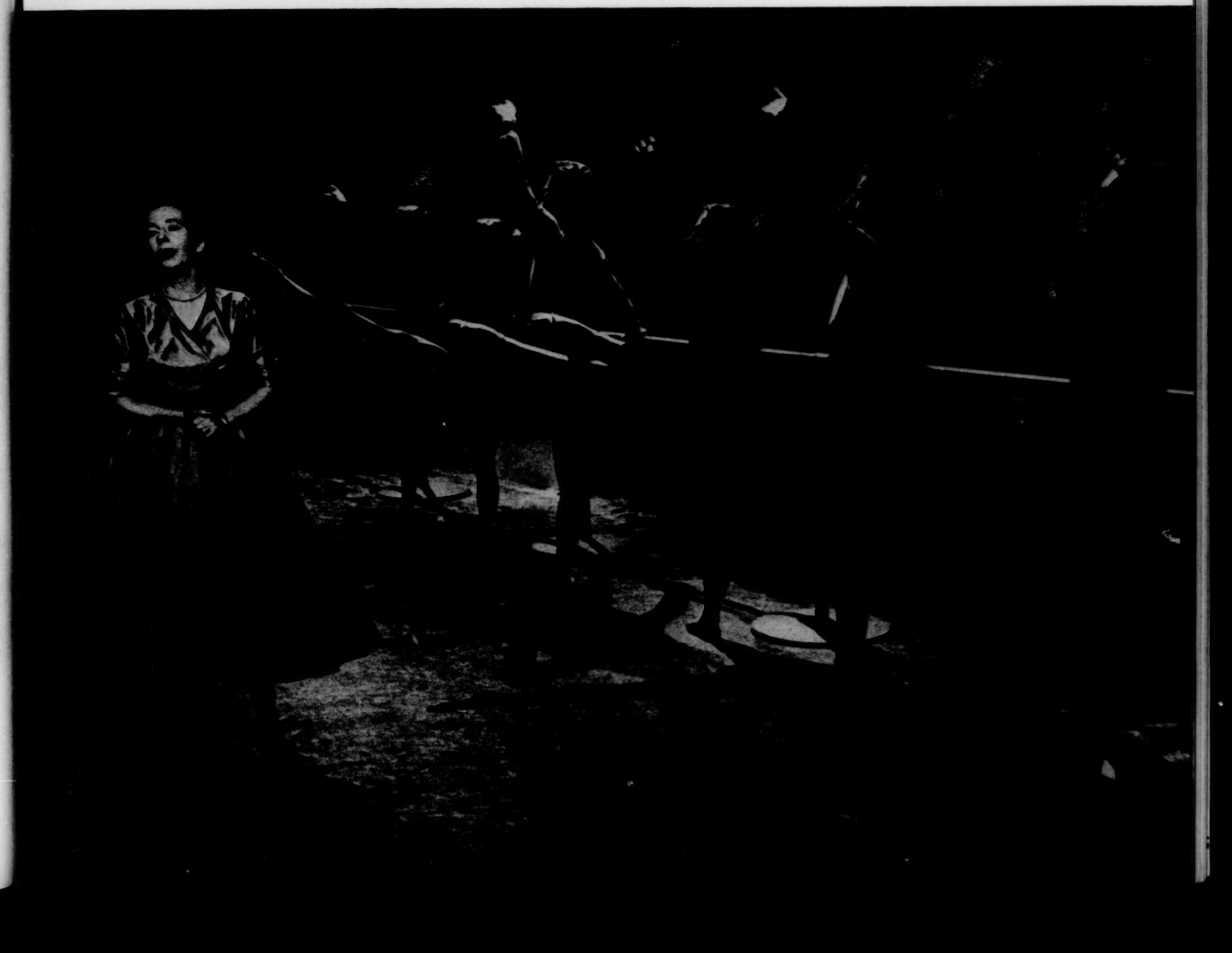
from an amateur expression to a professional one. And by way of demonstration, performed a charming stylization of a Camargo solo.

Taglioni came into the picture — through art works of the period and through a lovely sequence of Mary Ellen Moylan performing in the attenuated Taglioni style. Both Miss de Mille's and Miss Moylan's solos were coached by Harry Asmus, classical advisor and ballet master for the program. And the sympathetic camera work was supervised by John Butler.

Again a return to fundamentals, to the physical bases of technique — the hands, the arms, the feet, the head, the shoulders, the spine, the legs — and how they all contribute to the brilliance of turning and the power of leaping. The fundamentals were cleanly limned by a group led by Helen Wood and Vladimir Doukodovsky. And they evolved into a theatre expression, with Diana Adams and André Eglevsky giving an elegant performance of the Act II *pas de deux* from *Swan Lake*.

With her keen understanding of the mimetic base of dance, Miss de Mille indicated how the classic ballet separates mime and dance, while the contemporary ballet, under the influence of pioneers like Isadora Duncan, fuses mime and dance into a meaningful whole. A duet from *Paint Your Wagon*, poignantly danced by Gemze de Lappe and James Mitchell, brought the idea to flower.

It was perhaps strange that a musical comedy excerpt was used as the finale to three centuries of balletic growth. But this was a small point in a program that had much territory to cover and did so with taste and élan. Small wonder that "The Art of Ballet" had an unusual degree of response from the viewing audience. It was indeed an exciting conclusion to a Sunday of televised dance —a wonderful Sunday for those with faith in the dance as an expressive medium. *D.H.*



RUSSIAN "ROMEO AND JULIET"

The Ballet of Romeo and Juliet, produced by Mosfilm and released by S. Hurok and Tohan Pictures. Score by Sergei Prokofiev; choreographed by Leonid Lavrovsky. Directed by Lev Arnstam and Lavrovsky; photographed in Magicolor by Alexander Shelenkov and Chen Yu-Lan. Galina Ulanova as Juliet; Yuri Zhdanov as Romeo; Alexei Yermolayev as Tybalt; Segei Koren as Mercutio. At the Paris Theatre, New York.

BY JAY LEYDA

realer than real . . .

From the morning light sifting through the mists of Verona to the final tableau in the torch-lit tomb of the Capulets, *The Ballet of Romeo and Juliet* is an experience full of color and surprise. There is almost too much to take in easily. Unless he can see the film twice, the viewer should not allow the vivid action on the screen to let him miss Prokofiev's music — his richest work for ballet. Admirers of *The Prodigal Son* will find it a ripening of that earlier work, and will hear more than one family resemblance. With Arnstam's musical training he makes the perfect director for this filming.

Every dancer will see this as "Ulanova's film" more than as Prokofiev's ballet. Here is our first full view of Galina Ulanova in one of her best roles. If Ulanova's much-to-be-desired American tour materializes, this filmed ballet (too large, certainly, for a tour) introduces her properly. No performance could, however, bring us closer to her; we are beside Juliet when we wish to be, and flung to a distance whenever we need to see the whole dancing space. Yet, no matter how close we are brought to this great dancer, she performs some magic that cannot be detected. No dancer since Pavlova could change from floor to point and from point to floor without perceptible transition — and how is this to be seen or learned! Her changes in quality *within* a single movement or run make a remarkable instrument of emotion. Other notable dancers give striking portraits — the tyrannical egocentric Tybalt of Alexei Yermolayev, the mercurial silhouette of Sergei Koren's Mercutio — but the pulse of the film always quickens with the appearance of the maiden Juliet — a dramatic tour-de-force for this mature dancer.

As we might expect, the film's dance climax is the sensuous and exultant duet in Juliet's chamber, and Ulanova fully *dances* Juliet's desperate "Wilt thou be gone? it is not yet near day . . ." (just as Koren miraculously conveys the actual *poetry* of Shakespeare's Mercutio). The scene is the purest expression of the film's style — dramatic ballet addressed intimately to the spectator.

Shakespeare lifted his play far above his sources of Brooke-Boisteau-Bandello; the ballet seized that elevation and the film holds on to it. The filming group's aim seems to have been to distill the essence of Shakespeare's tragedy, and one is made conscious of the missing poet only when a few of his words are employed (needlessly, I believe) as "spoken captions." The fusion of all other elements is so successful that

BY ROSALYN KROKOVER

not real at all . . .

The Russian-made film of *Romeo and Juliet* raises some questions: questions not so much involving a certain ballet vis-à-vis a Shakespeare play, but rather questions involving a specific orientation — a national orientation, if you will —toward ballet.

Let's forget about Shakespeare. *Romeo and Juliet* originally was a play, with all the laws and restrictions and advantages appertaining to the form. The new *Romeo and Juliet* is a film and must necessarily take a different course. It would no more be correct to insist on a situation-for-situation transliteration than to look for Shakespearean accuracy in an opera like Gounod's *Roméo et Juliette*. To each art form its own.

But the basic situations must be observed, whatever the treatment. In the story of Romeo and Juliet certain things must be made clear to the spectator: that the two lovers are experiencing real love for the first time; that they are young and inexperienced; that they are made sport of by an implacable fate far beyond their control.

Does the film do that? The producers certainly have made a valiant attempt (which is more than can be said of film-makers in America, who have contributed precious little in the way of authentic ballet films). Obviously no expense was spared. The sets are sumptuous, Prokofieff's superb and danceable score is an adornment to the medium, and Ulanova is one of the world's ranking ballerinas. Even the color is fairly good (and that cannot be said of many films).

But somewhere along the line the film degenerates into spectacle rather than emotion, triteness rather than profundity, rhetoric rather than poetry. The big trouble, as I see it, is that the film has very little subtlety. We don't get real emotion on this screen; we get actor-dancers pretending at emotions. Ulanova is a great dancer, but she is not a great Juliet (and again, let's forget about Shakespeare). She is not able to convey the youthful quality of the role. She bats her eyes and acts coyly, trying to suggest by external gestures an inner experience that is not hers. And not all of her skill can make us forget that this is not an innocent young girl but a prima ballerina before her public. Her costumes are no help in maintaining the illusion, either.

And the men! Mercutio dies, and dies, and dies, and finally *dies*. A death scene has never before been so milked. Tybalt is a powerful dancer, but as an actor he is in the tradition of Francis X. Bushman. (His style of acting, indeed, is not

Galina Ulanova and Yuri Zhdanov in the title roles of "The Ballet of Romeo and Juliet," Tohan Film release scheduled to make its first U.S. appearance, under the auspices of S. Hurok, at the Paris Theatre, N.Y.C., on April 4th.

realer than real . . .

one wishes the words could have been eliminated altogether. or more richly and poetically woven into the fabric of blossom and sword, of brocade and sunshine. In none of the spoken filmings of *Romeo* has its opening tempest of sword-play so charged the atmosphere as here, as it spreads wordlessly through the squares and streets and steps of the town. One other minor quibble: the sets, both the exteriors built near Yalta and the studio interiors, give off an occasional whiff of the proscenium, to combat the ingenuity and depth of the photography, but there are always Peter Williams' inventive costumes to divert from this rare slip. (Note especially the Pisanello page played by the choreographer's son.)

To turn again to the obvious "star" of the film — Ulanova's Juliet will amaze actors as well as dancers; she turns one of the few tragic roles in the ballet repertory into an unforgettable image of power *and* fragility. She is an embodiment of Juliet's lightness and love. It is exciting news that she and this filming group plan a film of another and more familiar tragic ballet heroine, Giselle.

A "first" always evokes as many questions as satisfactions, and this first complete filming of a full-length ballet raises both film and ballet questions. *Romeo and Juliet* is an unusually realistic ballet, both on stage and on film — in America we have seen few ballets that depend this much on mime. The ballet fragments in *Grand Concert* indicated the direction of modern Soviet ballet and it is not surprising that the free film treatment of *Romeo and Juliet* does not veer from that path. The Russian film-makers aimed at a style close to realism, to communicate a belief in the grace and violence of ou "star-crosse'd lovers." If a film can do this in dance terms, it is of considerable importance to dance everywhere.

Largely due to the greatness of Prokofiev and Ulanova, the sensitivity of Arnstram and Lavrovsky, all inspired by Shakespeare, this film-ballet will be hard to match. *THE END*

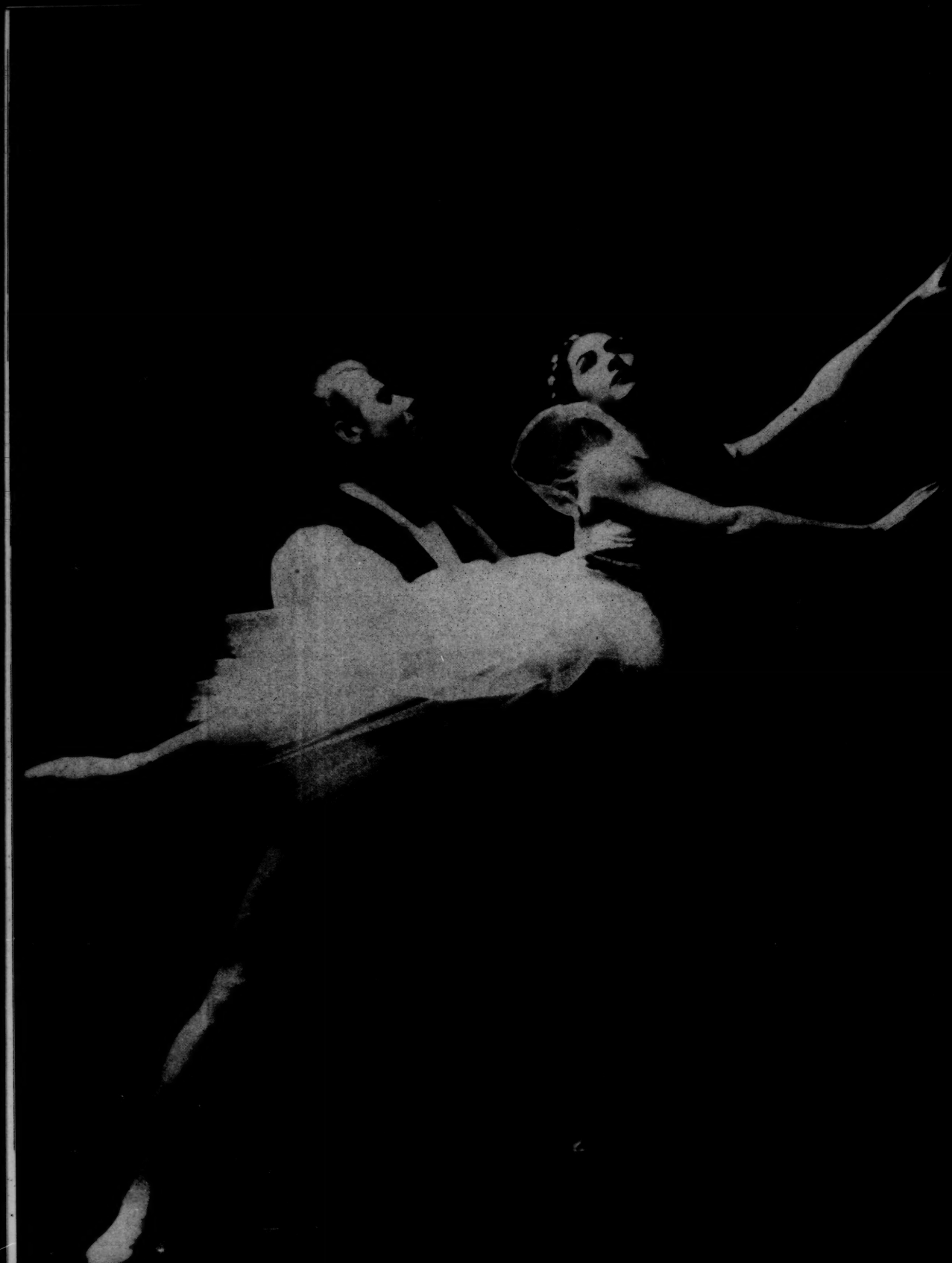
not real at all . . .

too far from that of Sid Caesar in the latter's TV take-offs of silent films.) Romeo acts like a moon-calf. Apparently all of these men are representative of the style in Russian ballet today. We have seen them, or men like them, in previous Russian ballet films, these men with strong techniques, heroic bodies and exaggerated movements.

In short, the film of *Romeo and Juliet*, with its dramatic stereotypes and surface patina, fails to convey the tenderness of the plot even on its own terms.

If nothing else, *Romeo and Juliet*, cements the point that contemporary Russian ballet operates on an entirely different premise than what we are accustomed to in England and America. Russian ballet is big, extroverted, and leaves very little to the imagination. Where a choreographer like Tudor, in handling the *Romeo and Juliet* story, will deal in mezzotints and half-gestures, or will strive for an emotional intensity without using the heart strings as a banjo, the Russian choreographer will use big splashes of color and will make every gesture explicit. No half-gestures here! Rather an elaborate windup before the ball is delivered. Whether by edict, or because he honestly believes that he is playing to a certain kind of audience, the Russian choreographer leaves very little to the imagination, reducing everything to its basic emotional black and white.

There is some wonderful dancing in *Romeo and Juliet*. But some of us look for more than pure dancing in a story ballet. We want an emotional synthesis whereby moods are heightened and attitudes are suggested. We do not want to be hit over the head by a choreographer anxious to put over an idea (and a choreographer, it should be added, obviously without faith in our ability to experience a subtle nuance). *Romeo and Juliet* is an interesting film, mostly because it introduces a school and concept of dance with which the present Western world has had precious little acquaintance. *THE END*



BRIEF BIOGRAPHIES: *a monthly series about dancers you should know*

Photograph by Zachary Freyman: Text by Saul Goodman

LOIS SMITH AND DAVID ADAMS

An agreeable domestic note permeates the first rank of the National Ballet of Canada. Its leading dancers, Lois Smith and David Adams, are married and the parents of a five-year-old girl. There is a certain ease, a certain parity, in their dancing together which may come from their closeness in real life. Or it may simply come from the fact that they are natural, unassuming young people devoted to their work, and equally devoted to the cause of Canadian ballet.

Both are Canadian born and to a large degree, Canadian trained. Miss Smith comes from Vancouver, where she began her formal dance training quite late, at the age of fifteen. Prior to that she had taken an occasional lesson through the generosity of her older brother, whose funds for this purpose were soon exhausted. When Lois reached fifteen, her mother enrolled her at the Rosemary Deveson School, and in two years she was making her first professional appearance at Vancouver's summer Theatre Under the Stars.

She then toured the United States in *Song of Norway*, and the following summer, appeared as soloist with Edwin Lester's Civic Light Opera in Los Angeles. In 1949, after touring in *Oklahoma!*, she returned to the Theatre Under the Stars.

David Adams, who comes from Winnipeg, attributes his early interest in dance to Fred Astaire movies. At nine, he was already enrolled in Gweneth Lloyd's Winnipeg Ballet School (out of which the Royal Winnipeg Ballet later grew). After eight years under Miss Lloyd's tutelage, he won a scholarship to the Sadler's Wells School, and the trip to England opened a whole new world to him. For until that time, the only professional ballet he had seen was a single visit of the Ballet Russe de Monte Carlo.

After six months in London, David joined the corps of the Sadler's Wells Theatre Ballet, and was soon engaged as soloist in the newly formed Metropolitan Ballet, where he partnered young Svetlana Beriosova in *Designs with Strings*. His stay with the Metropolitan Ballet also included an acquaintance with the company's ballet mistress, Celia Franca, who was later to figure so prominently in his career.

The Royal Winnipeg Ballet enticed him back to Canada in 1948. And during the usual summer hiatus, he danced at the Theatre Under the Stars — and met Lois Smith. They remained in Vancouver for the winter to study ballet with Mara McBirney and to teach at her school.

The following summer they were married in Los Angeles. And after a stint in musical comedy, returned to Winnipeg to await the arrival of their daughter, Janine Dariel.

In 1951, when Celia Franca was forming the National Ballet of Canada, she engaged David as leading male dancer. On his recommendation, Lois was also engaged, despite her comparatively limited training. Under Celia Franca's astute and understanding guidance she has become Canada's first ballerina.

She has performed in *Swan Lake* and *The Nutcracker*. And she is eager to add *The Sleeping Beauty* to her repertoire. David, who has already choreographed five works, would like to develop a ballet on a strictly Canadian theme.

Both hope that a Canadian National Theatre comprising ballet, drama, and opera, will soon be formed under government subsidy and that it will enable their own ballet company to grow in personnel, repertoire, and lavishness of production.

THE RICHMOND THEATRE

BY ROBERT TYNES

From old clippings and programs, famous dancers of the 19th Century emerge on a Virginia stage

Richmond, Virginia, though never a capital of dance activity, has nevertheless witnessed many gala events. Yesterday, as today, the stellar performers of the terpsichorean world visited this city. From its earliest days, as far back as 1782, there have been theatres and they have enjoyed vast popularity.

In the year 1819, on the southeast corner of Seventh and Broad Streets, a new theatre, The Richmond, was opened. It was built by a Major Christopher Tompkins, for a stock company. It remained under his control until 1838, when it was purchased by Col. S. S. Myers, and the management taken over by George Jones. Entirely remodeled, it was renamed The Marshall, after the noted Chief Justice, who had lived in Richmond and had recently died.

In a lengthy account, which appeared in the *Richmond Compiler* for November 15th, 1838, the theatre was considered as ranking "with the first theatres in the Union." The interior paintings, all designed by Mr. Jones, "exhibited the most refined classic taste. They were executed by Mario Bragaldi and assistants, Italian artists of great celebrity." The dome was 120 feet in circumference and "said to exceed in beauty the elegant dome of the National Theatre, New York." The proscenium was 32 feet wide and high. All the new decor, which was "unsurpassed in this country," was painted by Mr. Gain of New York. A most impressive theatre! And was it not a fitting showplace for the famous dancers who were destined to appear there?

"The celebrated Fanny Elssler is now in Richmond and will appear on the boards of the theatre tonight. This simple annunciation will, we have no doubt, secure a bumper." This simple annunciation was in the *Richmond Enquirer* of December 18th, 1840. After years of unparalleled success in all the theatres of Europe, Elssler, brilliant Viennese ballerina, the "Queen" of danseuses, had been persuaded to proceed to the United States. A three month leave was granted by the Paris Opera, where she was dancing. This leave lasted two years! The first American tour opened in New York on May 14th, 1840. As dance enthusiasts know, Elssler's success was spectacular. Her fame traveled ahead, as her triumphal procession moved about the country, conquering city after city. We have no doubt that the theatre secured a "bumper" audience.

During the last months of 1849 and the beginning of 1850, the beautiful Celine Celeste appeared at the theatre. Born and trained in Paris, she made her debut in New York in 1827. Though a graceful dancer and an extraordinary pantomimist, her greatest success was achieved through her acting. Celeste danced such *pas* as *El Jaleo de Xeres*, *La Bayedere*, *La Circe*, *La Sylvia* and *Les Sylphides*. Her partner was "Mr. Fletcher." According to the records of the Richmond Theatre, a benefit was given there for Celine Celeste on April 12th, 1850. She appeared in the play of the evening, *Masaniello, the Fisherman of Naples* in the role of Fenella. She also performed two "new" dances, *El Fandango* and *La Zingarella*, and a tarantella. Mr. Fletcher partnered her as well as dancing a "comic dwarf dance."

For four nights, in December, 1850, Mlle. Hermine Blangy, with her partner M. Durand, "acknowledged the best male dancer in America," was to "have the honor of making her first appearance in Richmond." She had made her American

THEATRE.

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MR. G. W. SMITH
Principal Dancer.

MONSIEUR CANE, - - COMIC DANCER

In consequence of the Great Expense attendant upon the engagement of the Distinguished Artiste LOLA MONTEZ, the prices of admission will be as follows: Boxes $1 00; Pit 50 cents; Centre Gallery 50 cents; Colored Gallery 25 cents; Western Gallery &c. while per-

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MARIQUITA, Mlle. LOLA MONTEZ

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SLASHER
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SLASHER, MR. C. BURKE

THE FREE LIST will be entirely suspended.

MLLE. LOLA MONTEZ

MR. CHAS. BURKE WILL ALSO APPEAR.

debut in July, 1846, at Niblo's Garden, New York. Blangy and Durand performed several selections, including *La Jota Aragoneza* and *La Bolero de Cadiz.*

For three nights in October, 1851, "the celebrated Parisian Ballet Troupe, whose chaste and beautiful performances have drawn crowded and fashionable audiences in the principal theatres of Europe and America" appeared. The ballerina was the "beautiful and accomplished Mlle. Antonio Hilariot," billed as the "first Danseuse of the Grand Opera of Paris, Madrid and New Orleans." Hilariot's partner was her brother Charles, "first dancer of the Opera of Paris, Turin, Lyons and Premier Violin Solista." Among the numbers performed were the "Chef d'oeuvre of the French Comic Ballets, *The Maiden's Love.*" Also the "first act of the beautiful and serious ballet of *Giselle.*"

December, 1851, found the "distinguished danseuses, Mlle. Ciocca" and Mr. Carese at the Richmond. Giovanna Ciocca, an Italian dancer, pupil of Carlo Blasis, had made her initial appearance in the United States in 1847. The touring repertory was apparently quite extensive; for *Pas Styrien, La Girana, La Sicilienne, La Cracovienne* and *Polka Capricous* were performed along with several ballets; "*The Magic Flute*, as represented in London and Paris for upwards of one hundred nights" was seen for the "first time in this city by a brilliant audience and caused prolonged applause." Also "*Diana and Endymion* . . . was received with unequalled enthusiasm," as was a "grand ballet of action and dancing, entitled *The Red Devil.*"

Mlle. Lola Montez opened on February 18th, 1852 for "two nights only." She appeared in *Carneval, a Seville* (see illustration), dancing the role of Mariquita, with George Washington Smith as Marco. Smith, Philadelphia born, was one of the first outstanding American male dancers and throughout his long career danced with most of the European ballerinas who appeared in this country. The *Richmond Daily Times*, for February 20th, carried a lengthy report on the event: "Lola Montez, celebrated danseuse made her first appearance on the Richmond boards Wednesday night. The house was quite a full one, and the performance was greeted with great applause . . . Her dancing, though not of the first order,

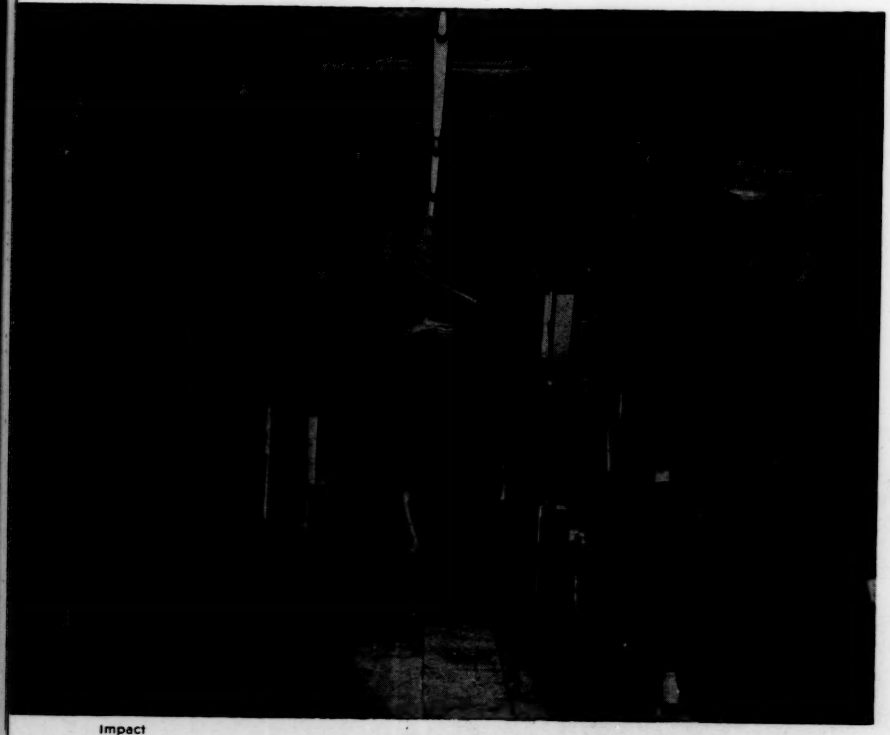
(continued on page 55)

Above:
"Mme. Lola Montez, Countess of Landsfeld." One-half of a stereoscopic card, dated 1859. In the collection of the writer.

At left:
Drawing of the Richmond Theatre by Edyth Beveridge, and Richmond handbill for Feb. 18, 1852: both from the Valentine Museum, Richmond, Va.

Dance Librarian GENEVIEVE OSWALD wins the Fifth Capezio Dance Award

The Reading Room of the Dance Collection is small in size but many of its treasures are contained in the stacks of the Library. Here, Miss Oswald, in the stacks, is shown looking over the musical score of "Billy the Kid."



Ed: What follows is a slightly abbreviated transcription of the acceptance speech made by Genevieve Oswald at the March 7th presentation of the Capezio Dance Award. Coincidentally, on the very same day, the Rockefeller Foundation announced a grant of $37,500 to the Dance Collection at the New York Public Library, 42nd St. and 5th Ave., of which Miss Oswald is Curator.

The responsibility of receiving the Capezio Award is a little overwhelming. Of course I am honored and grateful . . . librarians do not ordinarily expect to be ferreted out for such honors. . .

You're a wonderful captive audience, and I can't resist telling you about the Library. I spoke with Lydia Joel the other day and she said: "I hope that in your acceptance speech you are going to tell us whether the Collection just happened, or did you plan it that way? People would like to know."

The answer to that question is that to a major extent we planned it this way. When I started my new job in 1947, it seemed to me that there were too many people who *discovered* the Dance Collection each day. The familiar refrain was: "Oh, I've been working for weeks and weeks, and all this material is right here. If only I had known!"

I felt that it was extremely important that we make a larger part of the public aware of the material that existed in the Collection.

I had been at the Library a very short while when I recognized that we had the advantage of coming into being at a very advantageous time. . . There has risen in the past thirty years tremendous new enthusiasm for the dance; last year approximately six million people attended the ballet; thirty million saw NBC-TV's production of Sadler's Wells' *Sleeping Beauty;* there are about two million students seriously studying some form of theatrical dance; there are two histories of the dance in the United States being written; three people are engaged in writing histories of social dance in America. We have, at last, a notation for the dance in the Laban system, and beyond that, manuals and teaching methods. The spate of dance publication since 1946 has been tremendous. Even such leisure-time activity as folk dance is supported by one hun-

dred and thirty-four magazine-type publications. The increased interest in "collecting" is reflected in higher prices and the fact that there is less material available. London, Paris and other cities are making renewed attempts to add to their archives or to form new collections to house the permanent materials of this ephemeral art.

My problem, in brief, was to get new material for the Dance Collection, and in addition, to try to satisfy the curiosity roused by this intense new enthusiasm.

Partly from the awareness of interest and partly from the realization that there had not been many dance lectures since the 1930's, we organized a series of six lectures, with exhibits. We turned away between 300-400 people at each one. This started a yearly succession of lectures. Then, to show our wares, we mounted exhibits.

The collection of material which I found when I arrived on the scene in 1947 was a good contemporary one. We also had a respectable body of rare books. We decided to build from there. Because we felt that the American modern dance was a phenomenon of our times, we wanted to document it as completely as possible. Happily, we were given the Denishawn Collection — a tremendous gift of Americana in every way. We acquired the collections of Doris Humphrey, Charles Weidman and Hanya Holm. Despite the fact that we have worked very hard, and with some ingenuity, I think, in an attempt to increase our documentation on the careers of Martha Graham and Isadora Duncan, the results we have attained so far in no way match the material we have been able to save for posterity on other great dance figures of this era. At about this time, either because we were making such a fuss or because we finally had something to talk about, we broke out into print in an English publication. In 1951, we were given a dance film benefit, which brought us a thousand dollars. With this fund, we purchased our first collection of rare prints, and began our push back into history.

Radford Bascome

Distinguished author and photographer, Carl Van Vechten who was Dance Critic of the New York Times, 1910-13, made the introductory speech at the March 7th Capezio Dance Award luncheon at the St. Regis Hotel, and presented Miss Oswald with the $500 check that accompanies the Award and the citation, which reads, "For her work as Curator of the Dance Collection of the New York Public Library, which she has made, both by acquisition and administration, one of the liveliest centers of information and research anywhere in the field."

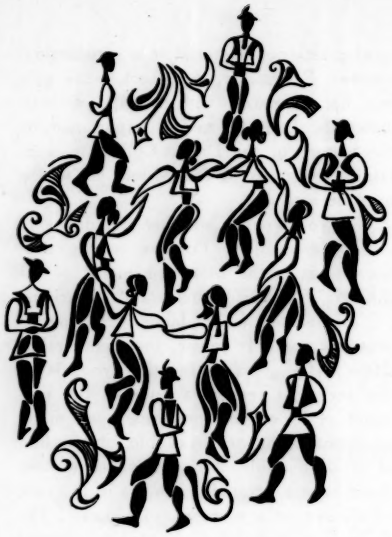
Last year we were presented with the beautiful Cia Fornaroli Collection and this push back in time has become something akin to a short hop on a jet plane, we've gone so fast. Along with this Collection, came a fund for microfilm. We are now filming our rare materials, and making them available to important American and foreign libraries throughout the world. We are interested in having the best collection anywhere, but we are also aware of our great responsibility to share with the world what we have. . .

Last summer we were in the frustrating and wonderful position of having much fine rare material that we were not able to make it available to the public, because we did not have the staff to index and catalog it. . . We felt that the foundations were our only resort, and so, fearfully, but with great conviction (conviction that amounted almost to boldness), we applied to the Rockefeller Foundation and asked them not for what we thought they would give us, but for what we genuinely needed. We are very happy to learn that we are going to get all the funds that we asked for — funds that will enable us to engage three full-time helpers for a period of three years to catalog this new material in a satisfactory manner. Essentially, this Rockefeller gift can be compared with a gift of rare materials. It is of major importance to the history of the Dance Collection, certainly, and also to the history of dance in America.

Lest you wonder whether the dance is a bookish subject, I'd like to say that because it is the most ephemeral of all the arts, it needs libraries and librarians. . . To reconstruct a dance performance requires not only music, but many other items — a program for the synopsis of the action, a review, a note on the personal style of the performer, as many photographs as are available, and a film if at all possible. All of this because we don't have a printed script, as in the case of theater or a score as with music. The Collection does have twenty-four notated dance scores but the cost of notating the average ballet is about four hundred dollars, and at this point it seems that only the most important or exceptional works will be notated.

The dance, because it is such an elusive art, should call for the most imaginative services that librarianship can provide. These services are not dull, and the Dance Collection is not a dull place — nor an Ivory Tower. It sometimes appears to be a cross between Grand Central Station and a department store. . . This Spring, for instance, I received a letter from a young woman in Kansas. She had heard *of The Black Crook*, a 19th Century theatrical extravaganza, and had decided to build her recital about *The Black Crook* theme. She wanted us to send her the choreography. Obviously, we had no choreography, it hasn't been handed down to us. But we were able to give her some help. A program had the synopsis of the action, the Music Department provided us with the music for the numbers used in *The Black Crook*. Fortunately, the covers were illustrated so we were able to give her details on costume and stage design and characteristic groupings for some of the numbers. Our clipping file gave us a personal note on the style of the performers, and a brief study of the state of development of the toe shoe ruled out some of the balletic vocabulary that is familar to us now.

(continued on page 46)



EASTER DANCES OF THE UKRAINE

BY MARY ANN HERMAN
of Folk Dance House, N.Y.C.

One of the countries that still retains a great many pagan influences in its native folk dances is the Ukraine. This is especially true of the Easter dances and festivities (those of which may still exist there). Originally danced in honor of a fire, or sun or rain god, they are today, a strange mixture of Christian and pre-Christian rituals.

Identified with Easter are the dances called *Hahilky* or *Hayivky* or *Yahivky* (depending on sectional derivation). These are quite similar to American play-party dances or Norwegian song-dances, in that all movement is done to the chanting of the dancers. There are hundreds of *hahilky* tunes recorded, in many volumes, with endless verses. After the verses are improvised right on the spot.

The *Hahilka* is for the most part nothing but a chain of dancers weaving in many patterns around the church-yard and through village streets, using the same monotonous quick two-step, or plain walking, or light running step over and over again. Many of the dances are accompanied by pantomimic actions to fit the words.

Easter is springtime and, the world over it is the time to think of courting and selection of mates. These Easter dances are largerly patterned with this thought in mind.

One *hahilka* is quite similar to an old American folk song "I'll give to you a paper of pins, if you will marry me;" except that instead of the man making the approach to the girl, the situation is reversed. The girls dance and sing about their ruby red lips, pearly white teeth, long braids, culinary experience, etc. At the end of each verse, the boys answer mockingly. Most of the time the girls dance alone, the boys performing show-off acrobatic stunts on the outside of the dance.

There are some *hahilky* in which the boys and girls dance together. They start off in two separate lines or circles and break off to flirtatiously weave around each other, teasingly making occasional contact of the line or circle. Or, concentric circles are formed, going in opposite directions; then arches by first one or the other sex for the others to dance through. This goes on sometimes for as long as an hour. This is climaxed by everyone dropping to his knees and singing a Christian hymn. The dancers now go through pagan arm movements and chants dating back to when they honored pagan gods. They ask for rain, for sun, good crops, etc.

Columbia record 27255 has one of these *hahilky*, without words. There are also some recordings with words and singing in the old Columbia record catalog.

One very popular *Hahilka* is the *Zhuchok* which means "beetle." Only girls dance this one, singing all kinds of nice things about the beetle. For it is the belief that if at this time the beetle

(continued on page 85)

ILLUSTRATIONS BY HOPE HAWTHORNE

REMINISCENCES OF PAVLOVA

BY MICHEL BARROY

Anna Pavlova's nephew recounts some hitherto unpublished anecdotes

During my many years of association with show business, and especially with ballet, I have frequently been asked by non-professionals, and even by ballet lovers, whether it is true that Anna Pavlova used to practice her *Dying Swan* at the side of the small lake in the garden of Ivy House, her London home — where she supposedly studied the movement of her swans. The absurdity of such a legend is obvious. For one thing, Ivy House was purchased a number of years after Fokine created *Dying Swan*.

I have always felt that I was present, many years before, at a moment when the idea for the brief but world-famous solo germinated. In 1905, the twenty-five-year old Michel Fokine was the most talked about ballet master of the Imperial Ballet. Balletomanes in Petrograd's society viewed him with much interest. He was at the moment producing an archaic ballet, *Acis et Galathee*, with music by Daron Deau, for an important charity organization, with a cast headed by Anna Pavlova and the fifteen-year old Vaslav Nijinsky, who was still a pupil at the Imperial Ballet School. I had come from Peteroff, where my Lancers' regiment was stationed, to see Pavlova in her new role. After the rehearsal was over, Pavlova, Fokine, my uncle Victor Dandre and I took a ride through the "islands," a beautiful seashore promenade, favorite spot of the St. Petersburg elite, who used to go there to watch the sunset. As we came to a small lake, Pavlova, seeing a swan on the water close to the bank, asked that the car be stopped and, taking with her one of the sandwiches she had brought with her for lunch at the rehearsal, she ran to the water, bent over, and started to feed the swan.

"Look, isn't it a marvelous sight!" Fokine whispered excitedly, grabbing me by the arm. Graceful, slender, all in white, with the swan almost touching her hand, Pavlova did indeed make a beautiful picture. We stood still and watched her for some minutes before she rejoined us.

It was a couple of weeks later at an all-star benefit concert of the Nobility Circle, that I noticed Fokine sitting in the front row. One of the numbers on the program was a so-called melodeclamation by the famous dramatic actor, Hodotoff. He appeared on stage with his accompanist and announced that he was going to recite a new poem entitled, *The Dying Swan*. After a short piano introduction, he began: "The lake's asleep, no ripples stir its waters . . ." The poem continues with a beautiful description of a wounded swan returning to die among the reeds of its own waters. The audience applauded frantically. During the intermission I looked for Fokine, but he was gone. I tell this little story because I think that it may have been another factor which, impressed into Fokine's imagination, soon after resulted in the dance he created.

Some weeks later, Pavlova was asked to appear at the annual event of the Imperial Opera Choir. She agreed, and went to see her good friend and colleague, Michel Fokine, to ask him if he would choreograph something new for her.

A recent photo of author Michel Barroy, nephew of Count Victor Dandre, who was the husband of ballerina Anna Pavlova.

Fokine immediately asked her if she would be interested in doing a dance about a swan. She thought it was a splendid idea. Instantly, he showed her the score from Saint-Saens' *La Vie des Animaleux*. Pavlova approved heartily.

The next morning they went to the rehearsal hall and, according to Pavlova, Fokine completed the staging of the dance in less than an hour.

The success of the *Dying Swan* was immediate and overwhelming everywhere she performed it. In some cases the aftermath were rather amusing. Following Pavlova's tremendous success at the Palace Theatre in London, a legion of young women, all of them undoubtedly with ambitions to become dancers, wanted to study it. As a result, many London dancing schools advertised that in addition to their regular character and ballet classes, they were also offering special "dying swan" courses.

Dandre used to tell an incident about Maestro Cechetti, by then aged and extremely temperamental, who had accepted the invitation of a leading London dancing school to act as a jury of one for its graduation examinations. For nearly half an hour he patiently watched the exercises, but when he discovered that twelve of the fourteen numbers scheduled were *Dying Swan*, he rose and before leaving the hall, said to the director of the school: "Please invite me again when your students are able to dance something else than dying birds!"

But it was a number of years before that I first saw Anna Pavlova, who was later to become my favorite "Aunt Nura" (Nura is the Russian abbreviation for Anna).

It was at the graduation performance held at the Imperial Theatre Michel in the Spring of 1899. My uncle Dandre, who had already become very interested in Pavlova from watching her in the class-

(continued on page 81)

TANNER AND THE WIDE WORLD

NBC-TV Visits the Salt Lake City Children's Theatre

Faculty members and youngsters gather in the waiting room of the handsome new establishment of the Conservatory of Creative Dance. L. to R. are: guest Eunice Cain, Janice Day, Meriam Kay Bennett (Miss Tanner's daughter), Virginia Tanner, Robert J. Blake, Robert B. Bennett (Miss Tanner's husband) and Juan Valenzuela. Mormon Temple is seen through the windows.

On April 15th NBC—TV's *Wide Wide World* will pay a television visit to a remarkable group of Mormon youngsters known as the Children's Dance Theatre of Salt Lake City. A nation-wide audience, on that Sunday afternoon, will get a glimpse of work in a creative approach to children's dance which has been acknowledged as among the finest in the United States. Though part of a project of modest intent, these tots and teenagers, during the past several years, have proved themselves capable of little on-stage performing miracles which have dazzled their professional elders.

The spectacle of the youngsters' clean and precise technique, the winning way they dance little improvisations, the charm of their performance of choreographed folk ballads — all reflect the inspiration and the skill of an extraordinary teacher. She is Virginia Tanner, a warm-hearted, unassuming young woman with a great singleness of purpose, one who combines solid dance pedagogy with a fantastic "way with children." Under her guidance, their dancing seems a way of life, an act of faith.

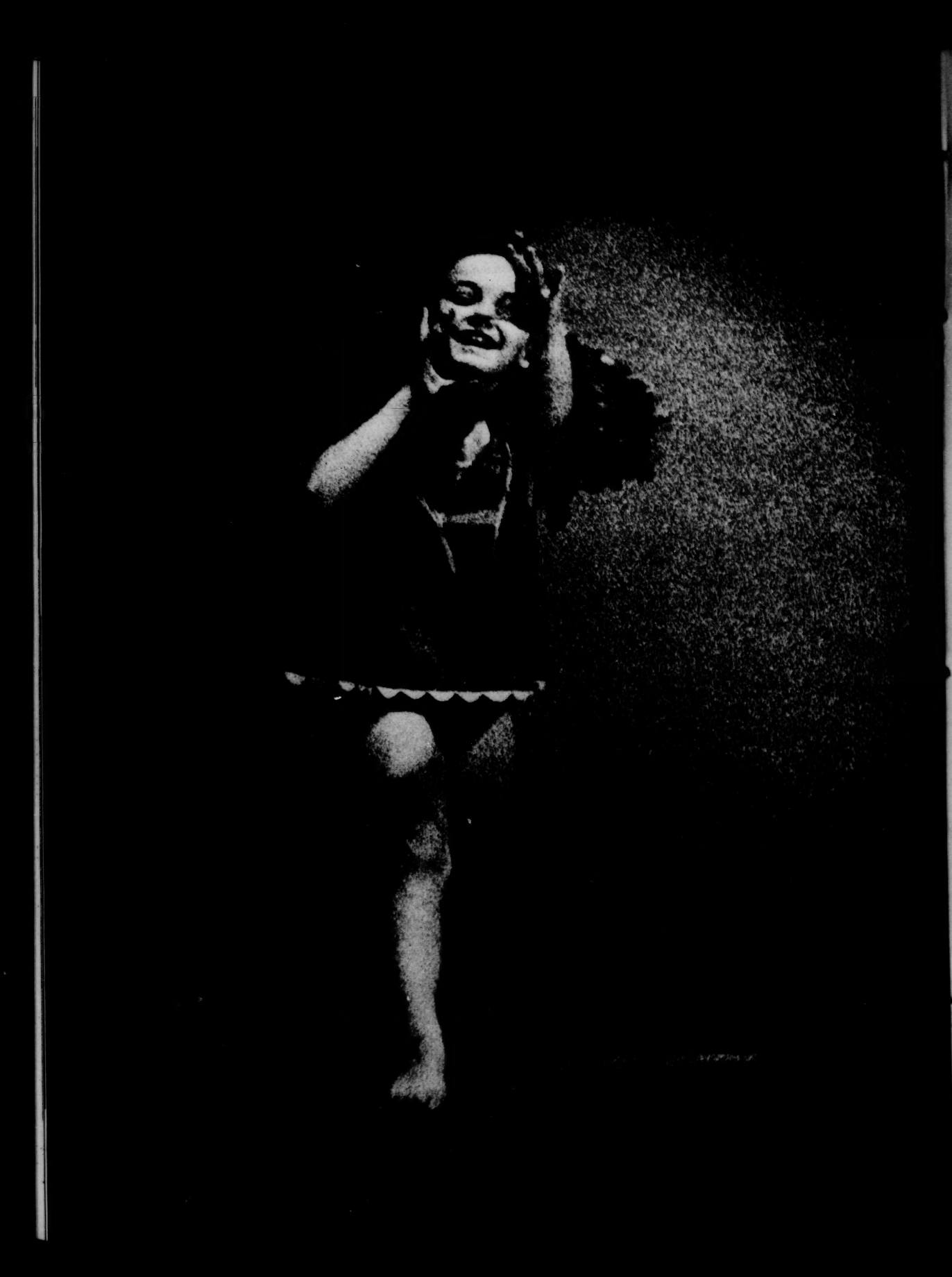
The appearance on the NBC-TV network climaxes a busy season for the Children's Dance Theatre. They will have just returned — in two chartered buses — from Carmel, California where, on April 3, 4 and 5, they are due to launch the first annual Monterey Children's Festival, sponsored by the Carl Cherry Foundation. At home earlier this winter, the children danced for more than 7,000 people in a series which included appearances with the Brigham Young University Symphony and A Capella Choir.

Public performances, however, have always been a secondary consideration, and those being given by the children this season are the first since the fall of 1953. Miss Tanner places far more emphasis on her studio work and the basic program of

(continued on page 43)

Miss Tanner directs floor work in one of her classes, which are always professional and serious.

Photos by Joern Gerdts



(left)
9-year-old Ayliffe Jones happily bounds across the studio floor in an improvisation.

Lola Huth and Christine Walton, two products of Miss Tanner's training, show superb dance form. Last season Miss Huth was a member of the Juilliard Dance Theatre.

developing latent creative talent.

National recognition, nevertheless, has quickly come to Miss Tanner and her children — even to the extent of a cover story in LIFE Magazine. In addition to performances and demonstrations in Utah and California, the group has been invited to appear in Denver, at the Perry-Mansfield School in Steamboat Springs, Colo., at the Jacob's Pillow Dance Festival and at the Connecticut College School of the Dance. And Miss Tanner has shown her methods at two Conferences on Creative Teaching of Dance to Children, in New York City.

This year an impressive new home for the Children's Dance Theatre has given additional impetus to the program. Miss Tanner's headquarters, called the Conservatory of Creative Dance, has recently been established in 10,000 square feet of space made available by a unique benefactor of the dance — the Church of Christ of Latter Day Saints (the full and proper title of the Mormon Church). The handsome and modern set-up includes two studios 35′ x 40′, a small auditorium, dressing rooms, work rooms, etc. The Conservatory, in its new location, remains part of the McCune School of Music and Art which, in turn, is a branch of the Church-administered Brigham Young University. Miss Tanner now has four assistant faculty members: Janice Day, Ruth Burke, Juan Valenzuela and Robert J. Blake.

Last winter the group appeared on another NBC television program, the Arlene Francis "Home" Show. In her introduction Miss Francis said, "Every once in a while children are blessed with a teacher of such creative genius that their experiences with her enrich their lives forever. You will meet such a teacher today . . ."

Several years ago when the children were touring the East one veteran performer remarked, "Seeing that wonderful spirit reminded a number of us of something we had forgotten — why it was that we decided to dance in the first place."

THE END

THE DILEMMA OF THE SIDE-CLOSE

BY DOROTHEA DURYEA OHL

Here we are with a favorite old controversy — one that has split friends and maybe even sweethearts asunder. And it still remains unresolved.

In teaching the foxtrot, there are two camps — one which uses the waltz form (a step forward or back on 1, hold on 2, side on 3, close on 4; or the alternate count: 1, 2 and); or that which uses the two-step form (side on 1, close on 2, forward or back on 3, hold on 4; or the alternate way of counting: 1 and 2).

I'm an old two-stepper myself, and I go way back — all the way back to Oscar Duryea, my father, who originated the foxtrot in 1913. For the benefit of those unfamiliar with its creation, the foxtrot at birth consisted of two slow steps and four quick ones, all done in a straight line (count 1, 2, 3 and 4 and). This was very shortly revised to include the same two slow steps, followed by *three* quick ones and a hold (count 1, 2, 3 and 4, hold) and finish by repeating, starting with the right foot. This, it seems to me, was far more pleasing rythmically and physically.

The Two-Step as a dance was very popular at that time, and because everyone was familiar with its foot movements and its rhythm, the three quick steps in a straight line soon became the side-close-forward (or back) of the two-step. This made the inclusion of turns possible. As people tired of moving always in the same direction, two-step turns were added, these too being old familiar friends. More and more variations on this theme were added as the foxtrot grew in popularity.

Why the waltz form was ever introduced into the foxtrot I don't know, but I suspect that it stemmed from the desire of chain schools to find a quick and easy method of training teachers. Actually, the two-step as a dance form is old. It developed from the polka — a hop plus the "step-together-step" of the two-step.

The principal objections to the use of the waltz form in teaching people to include side movements in the foxtrot is that it is contrary to the mechanics of body motion. Motion does not stop on the "feet-together" position; there is a carry-through with the body on to the next step, where the natural accent falls. Too many pupils, taught by the waltz form method, where the bringing together of the feet ends the sequence of steps, come to a dead stop on the close. They then have to gather up their forces to get in motion again — rather like what our engineering friends call "overcoming inertia" — thus producing a jerky movement and consequent loss of rhythm.

The method which teaches basic foxtrot to consist of "forward L — forward R — side L — close R" has nothing "magical" about it, except the ease with which a prospective teacher can master the sequence. Is the pupil's right foot an orphan? Must he be doomed forever to move only to the left side? Fundamentals should teach movement to both sides, be readily repetitious and assure easy and natural alternation, such as the following combination: L forward (1) — R forward (2); two-step forward L (3 and 4); R forward (5) — L forward (6); two-step forward R (7 and 8). Then follow with the explanation that the foxtrot consists fundamentally of any number of walking steps, with two-steps to either side added at will. You may imagine that this sequence is like stringing a long pearl rope, the two-steps being the pearls and the walking steps the cord which connects them. The intervals between the beads may be varied and pearls added to left or right, at the discretion of the leader. The sooner one departs from set routines, the sooner a good, natural dancer will develop.

If you must use the waltz form, your combination would shape up like this: L forward (1); waltz forward R (2, 3 and); L forward (4) — R forward (5); waltz forward L (6, 7 and); R forward (8). Substitute, in your explanation of the essentials of the elementary foxtrot, the designation "waltz" for the term "two-step." Phrased in a manner less confusing to the average pupil, the combination assumes this form: Forward L (S); Forward R (S); Side L, close R (QQ); Forward R (S); forward L (S); Side R, close L (QQ). Then explain that the fundamental foxtrot consists of any combination of walking steps and side-close movements.

The statement has been made by some teachers that every step in ballroom dancing comes from the waltz. This is obviously false since the polka step still exists today and is classified among the ballroom dances. Certainly the Two-Step as a ballroom dance had a long and lively career around the Gay Nineties era, and let's see you develop a waltz step into either of them! And, can you figure today's popular Cha-Cha-Cha movement stemming from a waltz? And where would the use of the waltz as the one and only movement have left our jitterbugs and Lindy hoppers?

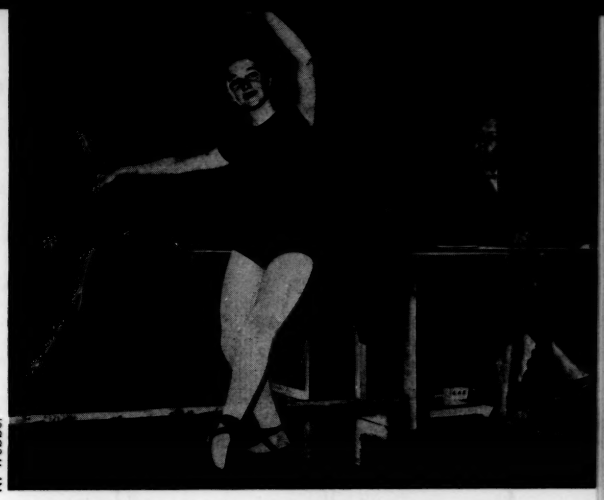
It would be far more preferable to include knowledge of two fundamental forms to which all other steps may be related: one of them the waltz and the other the two-step. But, for my part, I am stubbornly of the opinion that it is the two-step (combined with walking steps) on which the foxtrot is based.

THE END

English R.A.D Ballet Examinations come to the U.S.

A DANCE FIRST

BY JOHN DOUGHERTY



N. Webber

Examiner Kathleen Oliver, of the Royal Academy, grades Valerie Jerou at the Share School, Long Beach, Calif.

The Royal Academy of Dancing, London, England (of which Dame Margot Fonteyn is president) has just held its first United States "Ballet in Education" examinations. The scene of the historical event was the Audrey Share School in Long Beach, California.

In England, 47,000 children take the rigid Academy examinations annually (some 80% pass); and the Academy sends its examiners all over the world. Miss Kathleen Oliver, for instance, left England in January, examined in the British West Indies and Mexico en route here, and will be "on tour" through Canada, New Zealand and Australia until August.

English-born Audrey Share quite properly pioneered the first U. S. examinations, since she had taught at the Academy before coming to America; and because she is currently an "Associate," entitled to sign ARAD after her name.

Official notice from London that the requested examinations would take place February 15-17, 1956, gave Mrs. Share six weeks in which to give final grooming to those students selected to take them. Beginning January 7th, she added a two-hour class each Saturday afternoon to the regular schedule of this group.

The students fell (though not in equal numbers) into Grades I through V. At the examination twenty-three candidates performed Grade I *barre;* all (with the exception of the Grade I's) performed the Grade II exercises, etc. In this way, students were eliminated during the course of the examinations until only Grade V's or the most advanced pupils remained.

In the center, this procedure was followed for *port de bras, adagio* and *allegro.* Each grade had also one or more set dances to do: short forms of an authentic minuet, galliard, etc., forms handed down through the centuries and standard in the history of dance.

With an accent that has lost nothing of its British incisiveness, Mrs. Share urged her girls toward perfection with never-ending admonitions: "It's no good, dear, to get your knees way down if you roll over on your ankles to do it . . . eyes straight ahead . . . pull up out of your hips." Or, jokingly: "You don't have to smile, girls; but please don't look as if you're being tortured . . ."

Miss Oliver arrived exactly on schedule; and turned out to be a great favorite. She is larger than what one might expect a ballet person to be; and looks larger still while teaching. Very English, very forceful, she might be at her best in a ballet based on the *Canterbury Tales.*

"My work is such a pleasure," she told the writer. "I've examined all kinds of children: Chinese, Burmese, East Indians. They're no problem at all, for most of them speak excellent English. The only linguistic tangle I get into is with some of the Mexicans. That can be rather a bother; for we're not allowed to have anyone in the room with us, you know, not even an interpreter."

RAD rules require the examination to be held in absolute private. At the Share School, Miss Oliver sat at a table at the far end of the studio, watched the child cross the room, curtsey, and present her card. With a greeting, she asked her to go to the *barre,* facing away from the mirror: "If they look at themselves in a mirror — and what child can avoid it — they aren't really performing."

After the prepared work, each girl must do an extemporaneous pantomime and improvise briefly to music. On the back of the card, under such appropriate headings as Expression, Presentation and Characterization Throughout . . . Sense of Movement, Music and Rhythm Throughout . . . Remarks . . . the examiner makes specific and illuminating comments — exact enough to be of help to both the teacher and student in her future training.

Attached to the card as an obverse side is a Royal Academy certificate; and this, properly filled out and signed, was later given to each of the Share pupils who took the examinations, after Miss Oliver's departure.

Some girls emerged from the session with Miss Oliver in tears, to learn later that they had passed in spite of what they considered a bad showing. Others were less fortunate. Seventeen candidates were successful — close to the norm of 80%.

Miss Oliver's interim time was used to bring Audrey Share up-to-date on RAD Syllabus revisions and changes in technique. And the final afternoon, Saturday, February 18th, she taught three classes, adding pantomime and elements of Dalcroze Eurythmics to the *barre* and center work.

By now the curtain shielding the auditor's window of the classroom had been removed. Enthusiastic parents jammed the studio — the three rows of theatre seats could not accomodate them all. They watched Miss Oliver pull up a tiny abdomen with a slimming pressure of the hand . . . run up and down imaginary stairs . . . or meticulously open an imaginary gift-box. And they watched, interested and proud as she said: "Grow taller! Stretch your neck, girls! There — now, taller yet."

THE END

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Genevieve Oswald

(continued from page 37)

When I left the Library this morning there was a letter on my desk from Leonide Massine, who writes from Milan that he would like us to send him, in Sweden, the list of the characters and synopsis of three of his ballets. As you can see, the Library is a very exciting place. . .

I've said briefly some of what we've done, I can't tell you what we want to do because that would take too long, but I would like to thank some of the many people who have helped us. *(Ed: Here Miss Oswald graciously gave credit to the administration of the New York Public Library; to Mr. Carleton Sprague Smith, head of the Music Dept. of which the Dance Collection is a separate section; to her colleagues and, individually, to those who have given fine collections to the Library, those who have helped with the Library's exhibits, and to the dance press.)*

There are so many of you who have helped in many ways, have written articles about us, have contributed choice items to the Collection and to our exhibits, have sent us volunteer workers or done volunteer work yourself. I think that you can all share with me the pleasure and the honor of having contributed to one of the great institutions of the world. This private library given to the public by Astor, Lennox and Tilden, open every day of the year, is not swayed by politics or preference. This collection at 42nd Street is genuinely yours, it is really yours, I am your representative there. I hope that you will continue to be enthusiastic about it, especially when you discover unpromised materials and collections; that you will visit it, if you haven't recently, to see the beautiful new materials, and that you will contribute to it so that in quality it becomes great and magnificent. I can assure you that if you do, its riches will return to you and posterity a hundred-fold. Thank you. *THE END*

Young Dancers: *On the facing page you will find the first of a series of Young Dancer "Stories of the Ballet." If you would like to save your stories, simply cut the page out; punch three little holes at left; reinforce; and insert the stories into a loose-leaf notebook. Those of you who might like to color the illustrations will find that you can do so by using a wax crayon.*

R.W.

Teachers!
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by Jack Manning

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First in a series of YOUNG DANCER "STORIES OF THE BALLET" by REGINA WOODY, illustrated by ARLINE THOMSON

Coppelia

The Girl with Enamel Eyes

Classic Ballet in 3 Acts

Choreography by Arthur Saint-Leon

Music by Leo Delibes

Book by Charles Nuitter and Arthur Saint-Leon, after a story by E. T. A. Hoffman. First presented at the Theatre Imperial de L'Opera, Paris, May 25, 1870.

COPPELIA is a delightful comedy ballet in three acts, but because it is usually given in a very much shortened version, the story line as well as the values are often distorted and misinterpreted, making it seem something childish about a doll in a toy shop. If you know the whole story you will appreciate even a one-act version, and you won't believe that Coppelia herself does a dance in a toy shop or that Dr. Coppelius is a shop-keeper.

Coppelia is an exquisitely lovely wooden doll, a puppet, made by Dr. Coppelius, an elderly scholar who deals in magic. Coppelia sits on the balcony of his home all day long reading a book. She is looked upon as snobbish by Swanhilda and the other young girls of the village because she never smiles at them or bows. They never dream that she is not real. Swanhilda, the heroine of the ballet, is a young girl very much in love with her fiance Frantz, but at the moment she is slightly aggrieved because he has been waving and making eyes at Coppelia on the balcony. When Swanhilda sees Coppelia wave to him and look up from her book she is very angry. Neither she nor Frantz has seen Dr. Coppelius behind Coppelia, winding her up.

Swanhilda promptly quarrels with Frantz over a butterfly which she has caught and which he pins to his coat. On the following day, which has been declared a holiday and a time for weddings, she refuses to be married and they part in anger. Secretly, each has determined to see Coppelia at close range. Swanhilda finds the key to the magician's front door which he has dropped after being playfully rough-housed by some village boys. Swanhilda and her girl friends fearfully creep into the darkened house. Frantz arrives almost at the same time with a ladder. Dr. Coppelius returns, misses his key, chases Frantz off and hurries into the house realizing that his workshop has been invaded.

Act II

The scene is the workshop of a great magician. It is large, dark and fantastic — filled with life-size puppets, not toys, mind you, for Dr. Coppelius is a scholar and is engaged in secret experiments

(*over*)

through which he hopes to find a magic potion which will imbue the mechanism of his puppets with the elixir of life. In addition to the strange figures, there are in the room many books on magic and many bottles with secret ingredients.

When the girls first arrive they are terrified. One of them knocks against a puppet and sets it in motion. Soon they realize it is run by machinery and they cease to fear. Swanhilda, however, is interested only in Coppelia. With her legs shaking she investigates her rival, who is sitting on the balcony, apparently reading. Swanhilda snatches her book away. When she discovers that Coppelia is only a doll, she dances about with the book, mocking her wooden rival.

Dr. Coppelius arrives in his workroom, in a very bad temper. He chases the girls out but does not see Swanhilda, who has hidden in the curtained alcove with Coppelia. Meanwhile, Frantz has tried again to get into the window. This time Dr. Coppelius permits him to do so. First he abuses Frantz, then fawns on him when he has an idea of how to make use of him. The doctor plies him with drugged wine and Frantz becomes unconscious.

Swiftly Dr. Coppelius consults his books on magic, and using an eerie spell, drags the soul out of Frantz's body. Eager and excited he wheels his beloved puppet Coppelia into the room quite unaware that Swanhilda is now sitting stiffly in Coppelia's place. Swanhilda has changed costumes with Coppelia and is prepared to play a trick on Dr. Coppelius. Unaware of the change, he elaborately invokes the spirit of life into what he thinks is the puppet's body. Disguised Swanhilda rises jerkily at his command and dances as Coppelia, the doll, might dance. Dr. Coppelius is in ecstacy. He feels he has accomplished a miracle. His beloved doll has come to life!

Swanhilda now begins to tease and pester poor Dr. Coppelius. She whirls about the room, mischieviously touching this and that. He tries to please her by offering a Spanish shawl, which she uses in a Spanish dance. Then she dashes into a Scottish dance when he gives her a plaid tartan. Soon she loses interest, torments the other puppets and kicks his magic books with her toes. When she shakes Frantz awake the old doctor forcibly pushes her into her chair and wheels her into the alcove.

Frantz is confused and the doctor waves him away. A few moments later Swanhilda, definitely no mechanical doll, rushes in, makes the study into a shambles, leaving Dr. Coppelius almost too shocked to stagger to the alcove, where he finds his beloved wooden puppet Coppelia quite naked and lying on her side.

Act III

Because Act II is usually the only act really given any consideration in the shortened version, the reunion of Swanhilda and Frantz and the lovely dances done in honor of the holiday and the many weddings are usually considered anticlimactic. They aren't, for Dr. Coppelius interrupts the proceedings, demanding to be paid for the damage done his beautiful puppets, thus carrying the story to its logical conclusion.

Swanhilda, happy to be marrying Frantz, feels guilty as she remembers her naughty behavior in the doctor's workshop and offers him her dowry. The Lord of the Manor waves it aside and substitutes a bag of gold. Then the lovely *Dance of the Hours,* wherein the performers imitate the progress of the hands on a clock; *Prayer,* a gentle dance full of beautiful *arabesques;* and a brisk peasant dance by all on stage lead up to a romantic *adagio* by Swanhilda and Frantz. Each has a solo and finally there is a thrilling fast movement which unites all the newly married couples as the curtain comes down and their lives together begin.

Coppelia is musically most agreeable, the characters and the choreography unite quite magically to make a beautiful and satisfying evening of ballet. Sadler's Wells and the Canadian National Ballet give *Coppelia* in the full, 3-act version and the New York City Ballet promises us one soon. Now that you know the true story of *Coppelia,* we hope that you will find even the shortened versions more satisfying and the dancing in them meaningful and rewarding.

THE END

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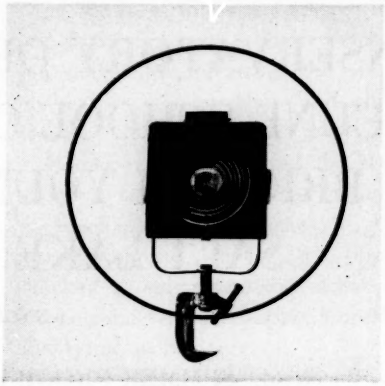


BY TOM SKELTON

TOOLS OF LIGHTING DESIGN: LIGHTING A JAZZ NUMBER & A BALLET PAS DE DEUX

Unlike Miss Anthony's current dances, for which we discussed the lighting in the March issue, Louis McKenzie's *Beal Street Lament* is a show piece, using jazz movement for mood value. The movement is often big, but always has a feeling of blues, or depression, or lament. The floor pattern for the first section is in the *center path*, moving upstage and downstage, and the movement focus is *front*. For the second section, the focus of the movement turns to the side, and the floor pattern takes him from stage right to stage left in the *down* and *center planes*. It ends as it began, with Mr. McKenzie in place center stage with the arms spread in an attitude of hopelessness.

The lighting for this kind of dance can be more frankly theatrical than that of Miss Anthony's, but the same considerations of visibility, movement focus, body delineation and form must be kept in mind. An interesting device for jazz movement is to project the dancer's shadow on the backdrop with spotlights placed in the footlights. As February's "angle photographs" illustrated, *front lighting* washes out the body and doesn't permit enough highlight and shadow to see the movement clearly; but the shadow projection provides enough interest to justify its use (illus. #1 and #2) providing the effect is not used for so long a period of time that the multi-colored shadows draw all interest away from the dancer.

For *Beal Street Lament* I would begin with this effect, preferably with three spotlights in the primary colors of red, blue and green. For the second section, as the movement focus turns to the side, I would fade out the footlight spotlights and substitute spotlights from the side, also placed on the floor. The movement immediately becomes more interesting and the body form more visible, while the low angle provides a theatricality consistent with the lighting of the first section (illus. #3 and #4).

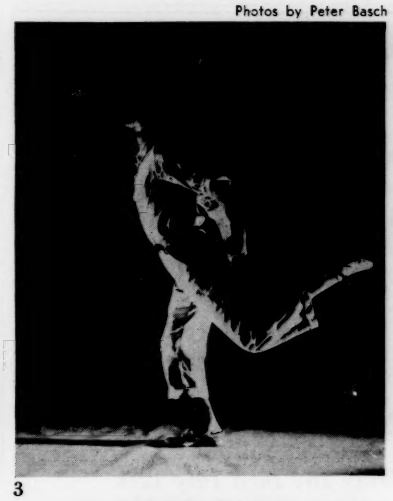
Since primary colors were used in the footlight spotlights, I think it would be interesting to use secondary colors for the side spotlights: ambers, blue-greens and magentas. But since Mr. McKenzie ends the dance by returning to the opening pose, I would return to the opening lighting, and blackout on the last note so that the footlight spotlights would not make distracting patterns on the curtain as it closes.

Of the "Basic 15 Spotlights," this dance uses only 7. The fact that none of them are on standards complicates the procedure slightly since a few minutes are needed to remove the spotlights from the standards and place them on a piece of asbestos on the floor in the wings. The spotlights that are used in the footlights, however, are not included in the "Basic

(continued on page 52)

Photos by Peter Basch

1



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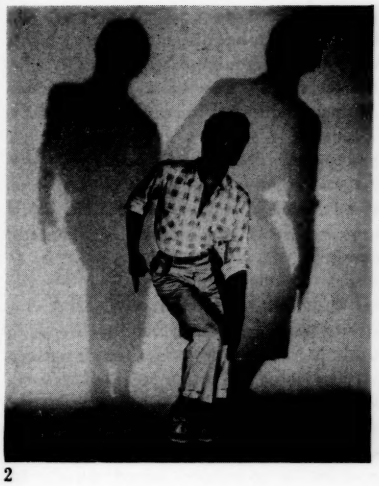

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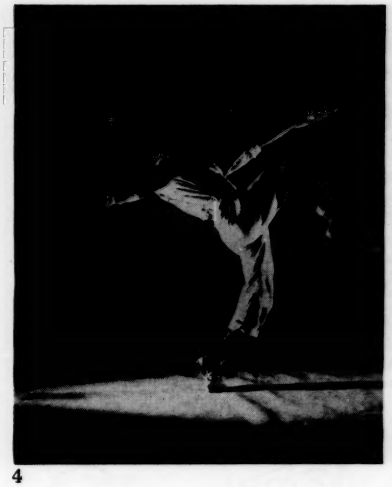

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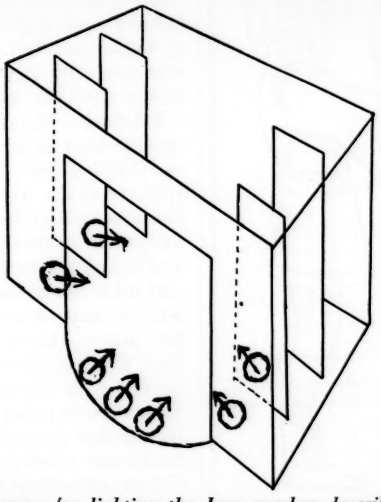

Diagram for lighting the Jazz number described

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(continued from page 50)

15," but if three extra spotlights are not available the effect could be accomplished in either of two methods: 1) with three of the inexpensive "reflector lamps" carefully masked with aluminum foil or sheet asbestos so that they do not spill on the walls or ceiling of the auditorium, or shine in the audience's eyes, or 2) by unscrewing all but three of the bulbs in the white footlight circuit, which would not be used for any other ballets on the program anyway, and placing a gelatine frame in front of each bulb with the desired color.

If extra spotlights were available, I would like, throughout the dance, to use three on the first light pipe and three on the second light-pipe, focused straight down with gelatines of deep blues and greens, to give an added richness of color highlight as the dancer passes through the various puddles of light. If Mr. McKenzie should also be faced with Miss Anthony's dilemma of only two available spotlights, I would suggest that he, too, place them DL and DR, focused on a diagonal, but on the floor instead of on standards. For the projections, he could use either of the methods mentioned above.

LIGHTING A PAS DE DEUX

The lighting for a *grande pas de deux*, while less creative than the lighting necessary for the modern and jazz dances we've spoken of in the first two chapters, presents problems no less demanding than those of a more interpretive dance. The problem is generally solved merely by flooding the stage with all of the available light, a most deglamourizing effect, plus a "follow spot" with a *Flesh Pink* gelatine that generally lags behind the dancers if they move too quickly.

February's illustrations, I think, prove that the body form is best delineated with *side lighting*. This principle applies to all types of dance, but with classical ballet the *side lighting* must make a "perfect" *wash*. That is, the *wash* should be smooth and complete, without shadow areas or noticeable angle changes (which add interest to modern dance and modern ballet, but add confusion to classical ballet). *Side lighting*, furthermore, is especially important for classical ballet because of its marvelous ability to make the dancer's legs appear slimmer and longer, and costumes and jewelry more brilliant.

Generally a little *front lighting* is necessary to tone down the shadow in the

center of the body that results from *side lighting* alone, but the *front lighting* should be kept dim enough to permit the major illuminations to come from the side. Dim blue footlights and borderlights can be used to add a color value to the costumes, especially the underside of the tutu.

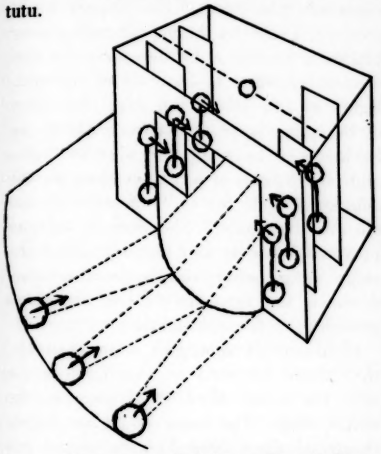

diagram for lighting a Pas de Deux

In the "Basic 15 Spotlights" System the *right, left* and *front washes* (a total of 9 spotlights) will do the job quite adequately. If the whole program is to be devoted to classical ballet, however, I would suggest that 15 spotlights could be used in a more flexible way by mounting the 6 extra spotlights directly over the 6 *wing lights* on the ends of the *first, second* and *third light pipes* focused diagonally down onto the stage (Angle #6, *high side,* in Feb.'s illustrations). By using different tints in each of the five *washes,* you would have a maximum in color variation.

The most practical colors for all classical ballet are *Steel Blue* from the side and *Special Lavender* from the front. These are the only colors that are flattering to all costume and make-up colors. *Bastard Amber, Straw,* and *Flesh Pink,* while providing a warm glow that is suitable for many ballets, tend to "kill" or desaturate costumes that are in the blue or green ranges, and should be used only when their disadvantages can be counteracted by enough of the "right" colors.

Generally a *pas de deux* should have a background of black draperies to etch the outline of the body and complement the highlights provided by the *side lighting.* The exception would be when the preceding and following ballets had required black draperies. In this case, a cyclorama lighted with any appropriate (but not intense) color would rest the

(continued on page 54)

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Lighting

(continued from page 53)

audience's eyes and add variety to the program.

The *adagio* should have softer light than the remaining parts of the ballet, primarily so that the "variations" and especially the "coda" can appear to be more brilliant by being, literally, more brilliant. Should it be necessary for reasons of visibility to have all of the spotlights at full all of the time, the effect of becoming more and more brilliant can be achieved by using the blue footlights and borderlights at a high reading for the *adagio*, at half for the "variations," and out for the "coda." The *general lighting* provided by foots and borders makes the stage seem softer simply because they diminish the intensity of the highlights provided by the spotlights.

If dozens of spotlights were available, they could be used to *backlight* (angle #8) the center area or, if possible, the entire stage. The color could be highly theatrical since *back lighting* serves primarily as a halo and could not do damage to the costumes or complexions. *Lemon*, *Blue-Green*, or *Magenta* would all be interesting, depending on their appropriateness for specific ballet. If you're in doubt, however, use a dark blue.

If only two spotlights are available they should be used in the DR and DL wings, as they were in the other dances discussed, and focused diagonally across the stage. If they can be raised on standards to about 8′ they will reduce to a minimum the shadows that the dancers would tend to cast on each other. The most practical colors would still be *Special Lavender* and *Steel Blue*, but for any dance where only 2 spotlights are used the makeup (and especially the rouge) must be very carefully blended since the *Steel Blue* cannot be properly complemented by the *Special Lavender*. With only two spotlights the dancers should rehearse very carefully to adjust their spacing so as to keep from coming either too far downstage and out of the light, or too far upstage where only one of the spotlights will reach them.

(I do not mean with these discussions to imply that two spotlights will give the same results as 15 or 100. Only that it is not necessary for a dancer to "give up" and use only red, white and blue footlights when he has only a minimum of equipment. Next month we'll go further into some of the tricks of creating the "effect of a spotlight" on a very limited budget.) *(to be continued next month)*

The Richmond Theatre

(continued from page 35)

is eminently graceful and her beauty is of a striking and intellectual character. Her features are finely chiselled and her dark Spanish eyes blaze with the fire of passion and genius."

Late in 1852, Mlle. Ciocca was again treading the Richmond boards. She was given a benefit on March 27th, and hoped it would "meet with the approbation of her friends and the public in general." The benefit program included a "new grand ballet of action and dancing, entitled *Nina or the Brigand*." It was in two acts and "produced under the immediate direction of Mlle. Ciocca."

The playbills of February, 1855, mention the Misses E. and J. Kendall as dancing at the theatre.

During September, 1860, "the celebrated French Dancer, Mlle. Caroline Theleur and Mons. Wiethoff" appeared in several numbers — *National Pas de Deux* and the "*Grand pas de deux* from the celebrated ballet of *La Giselle*."

So it went. Through the seasons, the theatre prospered; during one of its best, in 1862, catastrophe struck! The *Daily Dispatch*, January 3rd, tells of a "Disastrous fire — burning of the theatre. At a quarter before 4 o'clock some person passing the theatre saw flames issuing from the building and gave the alarm of fire. In a short time the whole structure was enveloped in a sheet of flame, and, when the engines arrived upon the ground, it was found impossible to do much else but endeavor to save the adjoining property. The theatre was a complete wreck — nothing left but a portion of the wall. The valuable wardrobe, property, oil paintings and portraits, all were destroyed."

The theatre was immediately rebuilt, on the old site. It was opened on February 9th, 1863, and again called The Richmond. During the remaining years of the war, it was still a favorite. Over the years, though, it began to sink . . . the quality of the productions fell and the once up-to-date establishment sank lower and lower as a playhouse until it was decided to tear it down, an action regretted by many.

In 1896, this relic of the past, the witness of past triumphs, succumbed to its fate, was closed and torn down at once. Though its history sinks deeper into oblivion, one can still find a few programs and reviews and, once again, the melting sylphs of a by-gone period live — in the imagination. *THE END*

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Reviews

(continued from page 13)

colors emerge heavy and mustardy, her drawing literal, She makes the National Ballet look as though it were dancing in the wrong century which, to judge from its stage deportment, it certainly is not.

The Yugoslav National Folk Ballet
January 27, 1956
Carnegie Hall

On the coldly illumined stage of Carnegie Hall, the Yugoslav National Folk Ballet (Tanec) spread its warmth and vitality. And it made the theatre come alive with stamping and shouting and the sound of bodies swiftly circling.

Although it has done considerable performing, the company has managed, through the astute direction of Asparuh Hadji-Nikolov, to maintain the modesty and rough-hewn virtuosity of the true folk ensemble. This was especially so with the men.

Joined tightly in *Sopska Poskocica,* they kicked, stamped, shouted, and curved their legs in low unison circles. In the *Kapacka* they slapped the ground triumphantly with one foot and swung around in a fierce "snap the whip" formation with the end man swirling precariously backward through the air and his companions shouting a triumphant "yahoo". And in *Teshkoto* they stood quietly, one foot offered forward, while they lightly flexed the standing knee, as though they were testing a terrain or preparing to dip into water.

Like all skilled folk dancers, the members of Tanec were united in a closely shared rhythmic awareness. When there was no music, as in the *Vrlika,* one could

Ernie Shaw

Pupils of Bernetice Hampshire Bucher of Charlotte, N.C., gather admiringly about Ballet Theatre dancer Lupe Serrano at a party given by their teacher for the Co. during Ballet Theatre's mid-winter tour.

almost feel the pulse leaping from dancer to dancer.

When the women danced alone, there was a busy intricacy in their ground-hugging steps. Or, as in the *Cupurlika,* there was the exact opposite, an oriental languor, used not so much decoratively but dramatically.

But, although all of the dances, for men, for women, and for both, had great variety of detail, the essential usage of space — the straight line, the couple, and the circle — tended somewhat toward choreographic monotony. It was the structural naiveté inherent in most folk dance forms, which are more for participating than for viewing.

The program was handsomely costumed. The musical interludes, while charming, were inferior to the dancing.

Bhanumathi and Company
January 29, 1956
92nd Street "Y"

Something quite wonderful is happening to Bhanumathi. She is venturing into new kinds of subject matter and richer ways of expressing it.

Formerly she contented herself with little narrations in a birdlike Bharatha Natyam style. But now there is a weightedness to her phrases, an awareness of the full value to be extracted from a single gesture. The Kathakali *Sari Nrythyam* had this amplitude. And in *Radha,* also in Kathakali style, she allowed the suave singing accompaniment to pour through her body with new sensuousness.

Even in her usual quick staccato style (as in the *Jathiswaram* and *Thillana)* the mime was more carefully defined, the concentration deeper.

Bhanumathi's over-all sense of theatre is growing apace. Her relatively inexperienced company was woven into bright, folk-like dances that showed it off to advantage. We especially liked the simple *Harvest Dance* performed by a playful couple named Zola and Mal. The entire company had this same playfulness in *Kurathi,* a dance about some vigorous-looking gypsies. And in contrast, one of the girls named Yedida was given a spiralling oriental-looking solo called *Nrit.* The elegant line of her upper body added to its effectiveness.

The costuming for the entire concert was vivid and decorative. And the accompaniment by native musicians added much to the atmosphere of authenticity. Let us hope that Bhanumathi continues along her exciting road to growth.

(continued on page 58)

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A new school in the great tradition

(continued from page 57)

Dance Department of Boston Conservatory
February 4, 1956
92nd Street "Y"

Certain pieces of music seem to offer monumental possibilities for realization in dance. One of these is Carl Orff's *Carmina Burana*, a song tapestry of the Middle Ages.

Choreographers Jan Veen and Ruth Sandholm made a valiant assault on this vivid paean to fulfillment, but they were hampered at the outset by imperfect implements. For one thing, they were confined to student dancers (from their own department at the Boston Conservatory of Music). And because Mr. Veen is an expressionist choreographer and Miss Sandholm is a classic choreographer, there was inevitable conflict of styles. What emerged was a work whose force did not accumulate like the music, but alternated between high moments and lapses.

The formal opening statement (*Prologue*) was impressive. As the dancers circled in their black tights and deathlike masks, their bodies were silhouetted in an ominous statement of fate.

Nicely suited to the range of the dancers were the second two sections (*Spring* and *May*). The feeling was bucolic and bal-

Bruno

The Feb. 13th performance of the Jordan Ballet of Butler Univ., Indianapolis, Ind., featured "Job," a Masque for Dancing, by Ralph Vaughan Williams, choreographed by Peggy Dorsey. (Above: Trav Selinier as the Devil; Dorothea Lambeth, Roberta Waite and Elaine Thomas as the daughters of Job.) Also on the program was "Divertissement a L'espagnole" with choreography by the late Margaret Sear. Miss Sear, formerly with the Sadler's Wells Ballet, and a member of the Jordan College Butler Univ. dance faculty since 1953, was killed in an automobile accident on Feb. 7th.

letic, with the arms soft, the design casual, the mood innocent. But one was ruthlessly jarred from this apparent simplicity and abstraction by the Tavern scene with its gross miming of letchery, greed, and brawling. The scene was so willfully literal that it jarred the entire work out of shape, and none of the episodes that followed could snatch it back to the pace of the music.

The performing by the large company was spirited and dedicated. The costumes designed by John Firkins and executed by Katrine Hooper were hopelessly cluttered in design.

Phyllis Lamhut — Dorothy Vislocky
February 5, 1956
Henry Street Playhouse

At the outset of their careers, most young artists have a tendency to journey inward and probe their own spirits. In their debut concert, both Phyllis Lamhut and Dorothy Vislocky seemed to have skipped this inevitable phase in favor of an outward path. Theirs was a world of physical impressions — of clocks and witches and rain and flowers. Some of it was inventive, and some, because of the relative inexperience of the dancers, was contrived.

The first few of Phyllis Lamhut's dance excursions — especially *Skirt* with its quick succession of waist bends and delicate stamping, and *Hex* with its stalking toward an unseen point — seemed highly imaginative and completely formed. But as her dances progressed through the

(continued on page 60)

Pilar Gomez and Federico Rey above, in "Dances from Palma de Mallorca," are back from a European tour. They make 40 appearances throughout the U.S. in a spring Columbia Concerts' tour.

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(continued from page 59)

gentle walking of *Sleep*, the quick bourrées of *Ritual*, the nervous running of *Tragedienne*, and the circular runs and low squats of *Lament*, one began to feel that Miss Lamhut has not yet developed the range of vocabulary to give full and fresh expression to so many ideas. A deeper emotional exploration would probably add the missing texture.

Dorothy Vislocky has a painter-like sense of imagery. But she lacks the choreographic facility to evolve her initial images. Her solo. *Anemone*, began with Miss Vislocky's lean body lying on a green sea-shape and her arms and legs waving like sleepy tendrils. But the dance did not grow beyond that image.

In her trio, *Rainsong*, to a lovely harp-and-bell score by Alan Hovhaness, the initial grouping of crouching dancers with arms uplifted had this same interesting visual impact, but again the picture dissolved.

Only the final work, *Three* (Ravel) was movement the true and natural medium. The phrases followed one another with an easy fluidity brushed lightly with humor.

The entire production was under the artistic direction of Alwin Nikolais.

Two works by Anna Sokolow
performed by her Theatre Dance Company
February 12, 1956
Brooklyn Academy of Music

"How can people be so close and yet so far apart?" . . . "Why do they embrace each other and yet turn their eyes inward upon themselves?"

These are the questions Anna Sokolow

Alicia Alonso, prima ballerina of the Ballet Russe de Monte Carlo during its current tour, chats with movie star Cesar Romero at a West Coast party. At left, John Meredyth Lucas, author of Alonso's biography, which is scheduled to be filmed in Hollywood this summer.

seeks to answer in her art. In her great work, *Rooms*, the answer was stark, even hopeless. But there was purity and clarity in that hopelessness.

Now in her new group work, *Poem*, she is tormented by the same questions. And she searches for the answer in a vision of men and women finding surcease in each other. But in depicting the lost people of *Poem*, Miss Sokolow, too, has become lost. She has sacrificed her own objectivity. There is search in the dance but no haven.

The opening moments were the most meaningful in the entire work. With Scriabin's music soaring rhapsodically, the dancers stood in quiet lines. Their heads lolled gently, experimentally, as though they were listening for a remembered voice. Suddenly the group congealed into a mass in the center of the stage. From the anonymity, arms reached, hands emerged. All the bodies seemed to be contained in one solid, loving embrace. But the mood of this moment was never brought to flower in the remainder of the dance.

In ensuing sections, couples embraced hungrily. The entire group hurtled across the stage in a counterpoint of jumping and leaping. There was a quiet ritual for the men alone; then one for the women.

Finally each man took a woman. The couples danced close together, the men behind the woman, and they ended facing each other, hands on each others' thighs. They had the guise of fulfillment, but not its mood.

Strangely, the lack of objectivity that permeated Miss Sokolow's choreographic outlook also permeated the performance quality, giving it a personal, rather cathartic look.

The lighting for *Poem* was excessively contrasted, while the costumes were drab to the point of appearing impoverished.

Rooms, which formed the second half of the program, was as noble as ever. Especially memorable performances were contributed by Beatrice Seckler, Jack Moore, and Alvin Ailey.

Lee Becker, Ellida Geyra, Muriel Topaz and their companies
February 19, 1956
Henry Street Playhouse

There's no use clucking one's tongue and saying, "Lee Becker's choreography did not belong on the same program with that of Ellida Geyra and Muriel Topaz." Or, "Lee Becker's dances did not belong on the concert stage." For one would be right on both counts. And yet it didn't

(continued on page 62)

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(continued from page 61)

make a bit of difference. We thoroughly enjoyed Miss Becker's pert little jazz vignettes. And we haven't the slightest doubt that within the near future some supper club will happily house her young talents.

Miss Becker is an elfin girl with short dark hair and a compact, nicely trained dancing instrument. And she has selected as partners two youngsters (Jacqueline Walcott and John Foster) who have the same alert, morning-fresh look.

In *Trio* they sauntered on and off, hips swinging. Or they took turns in casual solos each using the boy's red hat as a playful prop. In *Poco Loco,* Miss Walcott and Mr. Foster resembled two flirting birds. And in *No Strings Attached* Miss Becker was most appealing as she stood in an overhead spot and imitated a liberated marionette.

Most original of Miss Becker's works were *The Fight* and *Kabuki Mambo.* In the former she and Mr. Foster bounced through a jazz prizefight. They rolled with their punches; went down for the count; and just as things were getting rough, the bell sounded, and they retired to their corners. In *Kabuki Mambo* the postures and fan flicking of the Kabuki idiom took flight in an amusing and tasteful stylization.

Miss Becker's choreographic companions, Ellida Geyra and Muriel Topaz, were far more earnest in their subject matter. In both of her group works (. . . *And They Shall Seek* and *Morning)* Miss Geyra seemed to indicate that she is not quite ready to work in the group form. She harbors strong and sincere wellings of romantic feeling that should be shaped on a single body until they become clear enough to be transposed to the larger medium. Of her two offerings, we preferred . . . *And They Shall Seek,* with its sculptural silhouettes at the beginning and its feeling of surge throughout.

Muriel Topaz is more at home in narration than in subjective material. Her *The Innocents,* based upon *The Turn of the Screw,* captured the tension of the original story through a series of nicely balanced dance-images.

In *Phaedra* Miss Topaz constructed a Herodiade-like study of a woman externalizing her grief and guilt to a handmaiden. But the dance lacked variation in emotional pitch.

And so, as irony sometimes has it, the *Kabuki Mambo* was more memorable than the incestuous grief of a classic heroine.

The Merry-Go-Rounders
February 22, 1956
92nd Street "Y"

The Merry-Go-Rounders' most recent program harbored an amusing contradiction. Their explanatory introduction to the featured work turned out to be more substantial than the work itself. Called *We Build a Ballet,* the introduction was a sprightly excursion into how a ballet is mounted. Choreographer Lucy Venable combined a variety of practical material about budgets and lighting and costumes and rehearsals, all by way of showing how Lucas Hoving's *Love of Three Oranges* was prepared.

There was dry wit in Miss Venable's analysis — imagination, too — especially in the episode on lighting. The script by Bernice Mendelsohn was perhaps a bit too wordy, but combined with the clear expository action, it neatly set the stage for the ballet to follow.

But the ballet seemed anti-climactic, perhaps because Mr. Hoving approached the Prokofiev theme in generalized, rather than specific terms. The complicated plot would have emerged with more clarity if each character had been minutely sketched in leit-motif gestures, rather than absorbed into a broad dance pattern.

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The remainder of the program consisted of the jolly Merry-Go-Round opening led by Curt Lowens and Bernice Mendelsohn and a repeat of Eva Deca's *The Goops* — all performed with the zest and directness for which the Merry-Go-Rounders are celebrated.

Alexandra Danilova, with Roman Jasinsky, Moscelyne Larkin, Michael Maule
March 2, 1956
Brooklyn Academy of Music

There is something especially appealing about an artist when she stands before her audience shorn of the armor of technical tricks. She is forced to reveal herself as an actress and as a human being. Danilova more than stood the test in her concert shared with Michael Maule, Roman Jasinsky, and Moscelyne Larkin.

Her interpretation of the Prelude from *Les Sylphides,* which formed part of the opening *Chopiniana,* showed how a dancer temperamentally unsuited to a specific style can still reveal that style clearly because she understands her craft.

In the supported adagio of the *Grand Pas de Deux Classique* (based upon the *Black Swan Pas de Deux)* she embodied the almost forgotten essence of an imperial ballerina — serenely commanding on the surface, incandescent with passion beneath. Of course, in the solo variation, when the partner was not there to sustain her, the pitfalls of technique were uncomfortably in evidence.

There were technical problems, too, in the altered *pas de deux* from Massine's

(continued on page 64)

Maurice Seymour

Alexandra Danilova's "Great Moments of Ballet" program, now completing a national tour has been signed for a 5-week season in South Africa next fall. Above: Danilova with the members of the concert group, Michael Maule, Roman Jasinsky, and kneeling, Moscelyne Larkin.

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Reviews

(continued from page 63)

Le Beau Danube. But they were a small price to pay for the one electrical moment before the dance — the moment when Danilova sat on a bench, one leg extended backward, and allowed the early strains of the waltz and the nearby presence of her lover to flow through her body and warm it until she rose to dance. She was a woman dancing, not a *barre*-hardened ballet girl.

A few years ago, when Zachary Solov *Mlle. Fifi* was created as a vehicle for Danilova, the dance seemed like an amusing satire on her personal mannerisms. For at that time she was playing the eternal soubrette. But now that she has again found her center as a serious artist, *Mlle. Fifi*, which closed the program, seemed out of place, even a little unkind.

Danilova is obviously a devoted ballet mistress. For she elicited unusually fine dancing from her little group, especially Michael Maule. Under her tutelage he has grown from a promising dancer to a finished one. His partnering was faultless and his solo variations in the *Grand Pas de Deux Classique* and in the Mazurka from *Les Sylphides* were wonderfully sturdy, clean, and musical. The only detracting note was a tendency toward emotional sterility. And his choreographic talents as displayed in the *Carib Peddler* pot-pourri are, to say the least, naive.

Roman Jasinsky and Moscelyne Larkin made a most acceptable second couple in the quartet. Miss Larkin was at her best in the *Carib Peddler*, for this required more vivacity than subtlety. And her tendency to jut her head forward and spread in the lower back were not so noticeable as in the classic pasages.

Mr. Jasinsky is a modest and gracious performer, more in his element as partner than as soloist. His *Cotillon* duet with Miss Larkin had great sweetness.

There were several piano interludes by Howard Barr and Harold Brown, both of whom are worthwhile soloists, as well as sensitive accompanists.

Dance Theater-Berlin
December 21, 22 — 1955
Brooklyn Academy of Music

Through a printer's error, this review was omitted from the February issue of DANCE Magazine.

Despite an atmosphere of dramatic naiveté and flailing emotion, the Dance Theater-Berlin managed to make an impression. Or at least its performers made an impression. They were gifted, intense

young people. And they literally hurled themselves into the four works that comprised their repertoire for America.

Unfortunately, their director-choreographer, Tatjana Gsovsky, has not really found a dance point of view that can draw her artists to their fullest potential. Essentially she is a classic ballet choreographer, but even when she made exclusive use of the classic vocabulary, as in the pas de deux, *Orphée* (Liszt), there was a foreshortening of the danced phrase, so that the dancing energy was impeded.

In her dramatic ballets, Mme. Gsovsky indicated the influence of German expressionistic dance. But strangely, she has not probed the base of expressionism, its reliance upon inner motivation. Instead, she has taken some of its outer shell — the weighted gesture, the fragmentation of the formalized mime-patterns of ballet. The result, in a ballet context, was strangely transitional and incapable of really projecting the feelings intended.

The featured work was *Hamlet*. Mme. Gsovsky treated it on a high pitched, strident key (echoed by Boris Blacher's melodramatic score). And she structured it in pictorial-episodic style.

Most effective of the episodes was the scene of denunciation between Hamlet and the King. Danced with dark intensity by Gert Reinholm and Harald Horn, the duet also had an interesting visual device as the King made his way downstage through a maze of spears.

Both Mr. Reinholm and Mr. Horn are valuable performers. Mr. Horn has a winning directness shadowed by moments of brooding stillness. Mr. Reinholm, who performed the leading male role in three of the four ballets, is impressive looking, with a leonine head and a powerful physique. And he performs with warmth.

The company's third male dancer, Ralph Smolik, is sorely in need of tasteful direction. He is a facile dancer with a potential for brilliant technique. But at this point he is hopelessly affected.

The female dancers gave the impression of great solidity. Leading roles were divided between Gisele Deege and Svea Koeller. Miss Deege is essentially a soubrette, although she brought sensitivity of detail to her performance of Ophelia. Miss Koeller is a vivid dramatic dancer with an intelligent awareness of line.

Most extensive of her roles was that of the frustrated wife in *Signale*. In fact, she and Gert Reinholm brought the only semblance of credibility to a hysterical opus about a railway signalman whose in-

(continued on page 83)

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PULL BACK - PULL UP -

BY PAUL DRAPER

The ability to do good pull-backs is a great advantage for any tap-dancer. Many dancers find them difficult. They're not. They're not hard to do, that is. They are hard to learn. Here are some helpful suggestions about learning them.

First let's define the step. It is called a "pull-back" or a "pick-up" or a "snatch beat." None of these is a really accurate definition. (Very few dance step names are.) For the purpose of communication we will call it a "pull-back."

A pull-back is a back slap done on one foot while the other foot is free and off the floor. Let's examine a back-slap. Stand with both feet parallel, weight on the left foot and advance the right foot about ten inches. Lift the right foot off the floor. As you do this you will notice that you instinctively raise the right heel first. As the ball of the right foot comes up, raise it consciously a little higher than the heel. Now bring the right foot back towards the left. As it moves back, beat the toe down till it makes a distinct tap, raise it as soon as it makes its contact with the floor and continue the backward movement till the right foot is even with the left foot. Do not move any further back than this. Repeat the movement and use both feet till it becomes very fluent. Then practice it with just the ball of the foot being lowered to the ten-inch forward position and to the landing.

Now comes the transition, more difficult than it sounds, to performing exactly this movement while standing on one leg. Stand on the ball of the right foot, *plié*, jump up and back and as you do so, lower the toe of the right foot till it brushes the floor, raises again and comes in for a one-point landing. This is a back slap *en l'air* so to speak, and is the basic "pull-back." You may find it easier to begin by supporting some of your weight between the backs of two chairs or by facing the barre, both hands on it.

I have written a good deal of this before but not in such slow motion. I have met so many dancers who do bad pull-backs that I thought it advisable to go over it again.

The sound is very clear and 1, and 2, and 3, and 4. The foot should not scrape back; it must beat the floor and immediately lift up and land.

You are now making the sounds properly and it's time to take a look at the rest of you. Usually this step is done with considerable effort. The leg is snatched back and the upper body is bent forward to maintain the balance. The arms usually aid in the take-off by waving convulsively. None of this is necessary. If you begin with a good *plié* the pull-back should move all of you backwards, not just the leg, and the sudden shock of stopping the backward movement should be absorbed by another *plié*, not by bending forward at the waist. The arms should play no part at all in the step and should be free to move any way you want them to. For practice, keep them in second position or in fifth overhead. Vary the basic step by lowering the heel as you land to produce: and a-1, and a-2.

Now you're doing the step easily on either foot, and your arms are developing a lovely *porte de bras* as you do. Keep your head up and shoulders down and you will begin to feel a change in the initial jump from a push to a pull. You will be lifting yourself as much as pushing. The muscles in the abdomen and lower back will start to share in the work and pride of belonging to a dancer, and the step will become easier and easier. Time to change feet. Initiate the step on the right foot, beat the floor with the right foot and land on the left. Everything else as before.

Having learned this basic step to perfection, we will move on to its further development. This evolves in two main branches: pull-backs on one foot with shuffles and pull-backs on both feet. The first is more useful, the second is prettier. We will begin with the more useful.

It isn't difficult to do a shuffle before a pull-back, but it is difficult to make all four sounds equi-spaced and equi-clear. Begin by separating the step into two parts: Shuffle R, and 1, pull-back L, and 2. Then combine them into a smooth four; 4 and a-1, 2 and a-3, 4 and a-1. Do this repeatedly on one foot, and then do it changing feet. Now do it in evenly-spaced sixteenth note beats and increase the speed. Put the accent on the shuffle: one 2 3 4 two 2 3 4 three 2 3 4 and so forth. Then accent the landing of the pull-back: and one 2 3 4 two 2 3 4, etc.

Become very familiar with these variants. You should be able to do them at

great speed. Next practice putting a pointed toe tap into the step. Shuffle R, pull back L, land R, tap L toe in back. The toe tap is "one." The first four taps are grace beats, and 1 2 3 one, and 1 2 3 two, and 1 2 3 three. Do this on one foot and changing feet. Put the toe taps in back and in front. In all these steps, remember to keep the body erect and to *plié* at the beginning and end of each step. In a succession of them on the same foot, practice with one arm overhead and the other lightly on the hip. Which arm overhead? The one on the side of the shuffling foot. ("Shuffle" is one of the worst offenders in step names. The sounds should be more like pistol shots.)

Now add a heel and make six sounds. The "one" will fall on the heel and the other five sounds will come before "one." I digress here to explain why the toe-tap comes before the heel, since many people appear to have learned to drop the heel before the toe. The toe should do its work first in order to get ready for any desired subsequent movement or sound, while the heel is dropping to make the accent. There are exceptions to this principle, but they are rare.

The last two steps can be done *en tournant*. If you do a complete turn with either step, they can be used as a preparation for turns. Just step onto your free foot and remember to so position your arms that they are in a correct preparation for your turn. The step should be on "one" and the five or six taps that come before are considered as grace beats. They actually take the time of one count, so you should start the step on the four before one. In using these pull-back variations as preparations for turns the body and arms have far more influence on the success of the step than they ordinarily have. It is not now a matter of just looking well and being efficient. If you begin a turn bent forward or sideways, the result is certain failure to turn well, if at all, so be sure that you don't fall forward on the landing from the pull-back. Pull up as you pull-back, but not from the shoulders and arms. Pull up from your deep abdomen and pelvic muscles. Then drop for the toe heel step going into the turn and immediately lift again as you begin turning. *(En dedans)* is the more practical turn, this means shuffle R, pull-back L, land R, toe L, heel R, step L, which is done with one turn, using the step L as a beginning turn to your heart's content.

There are probably as many more

(continued on page 82)

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PART THREE: BASIC BODY POSITIONS

Ecarté and Effacé

ECARTE: DO'S

1. ECARTE DEVANT (Cecchetti). All of the body positions with the exception of **à la quatrième devant, à la quatrième derrière,** and **à la seconde** (all of which are done **de face** or facing squarely to the audience) are three-quarter positions. It is this turning of the body which gives beauty, variation and interest to "line." **Ecarté** is actually 2nd pos. with the body turned to face the lower left or right corner of the stage or room. For **écarté devant** the working foot points to the other lower corner—i.e., if the body faces the lower left corner, the right foot points to the lower right corner. The torso is held perpendicular with no inclination. The head is turned and slightly raised so that the eyes may look into the palm of the raised hand which is on the same side as the pointing leg. Care should be taken that the legs are in exact 2nd pos. and well turned outward.
2. ECARTE DEVANT with the leg raised to 90°.
3. ECARTE DEVANT (Russian). The pose is the same as the Cecchetti in all respects except that the body leans or inclines in opposition to the pointing leg. This position is also the same with the leg raised at 90°.
4. ECARTE DERRIERE (Russian). The pose is still 2nd pos. with the body turned in the same direction as for **écarté devant,** but now the working foot points to an upper corner; i.e., if the body faces the lower left corner the left foot points to the upper left corner of the room or stage. The torso is inclined to the right, the left arm is raised, the head is turned to the right. The position remains the same when the leg is raised to 90°.

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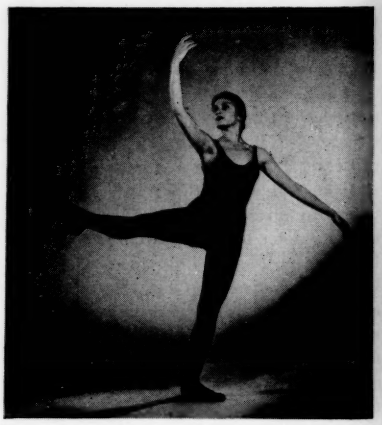

2.

ECARTE: DON'TS

BY THALIA MARA

PHOTOS BY WALTER E. OWEN

5. How insipid the pose looks when the head is not turned in harmony with the balance of the members of the body, even though in all other respects the pose is correct. I stress this use of the head to show its tremendous importance to the dancer.
6. Again we see the necessity of maintaining proper alignment—here the pose is ruined because the pointing leg is out of line. This is a common error of students, particularly in this position.

3.

5.

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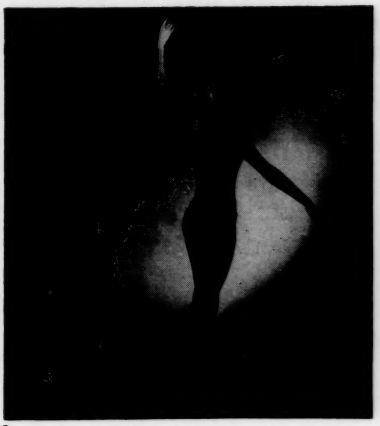

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(continued on page 70)

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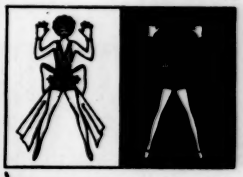

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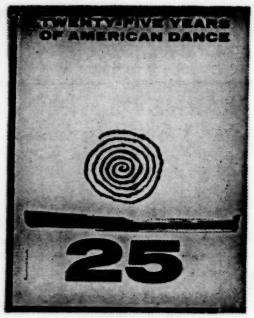

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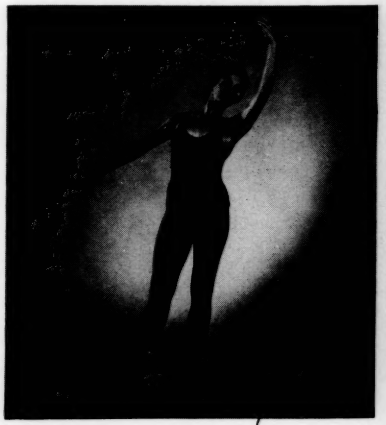
Primer for Parents

(continued from page 69)

EFFACE: DO'S

1. EFFACE DEVANT. This is again a three-quarter position. It is actually 4th pos. with the body facing to either the lower left or right corner of the stage or room. The legs are now in an open position from the point of view of the audience; i.e., the legs appear open rather than crossed as in the **croisé** positions. The arms are in the 3rd pos. with the high arm in opposition to the pointing leg. The head inclines toward the high arm with the eyes looking out to the audience. The body leans slightly back from the waist. Care must be taken that the shoulders and hips are in alignment to each other, that both legs are well turned outward, and that the body does not "sit" into the hip on the supporting side.
2. EFFACE DEVANT with the leg extended at 90°. The same basic rules hold whether the leg is pointed **a terre** or raised **en l'air.**
3. EFFACE DERRIERE (Russian). This position is the exact opposite of **effacé devant.** Both legs are well turned outward with the body still facing in the same direction as for **effacé devant.** The entire body is balanced forward over the toes of the supporting foot. The arms remain in the same position as for **effacé devant,** but now the high arm is on the same side as the pointing leg. The head is turned and slightly raised with the eyes looking outward and slightly upward.
4. EFFACE DERRIERE with the leg extended at 90°. The dancer must maintain the same line in the upper body whether the leg is **a terre** or **en l'air.**



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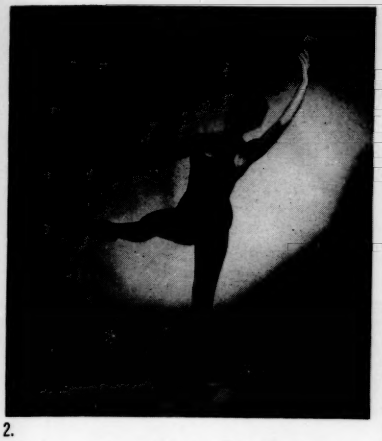

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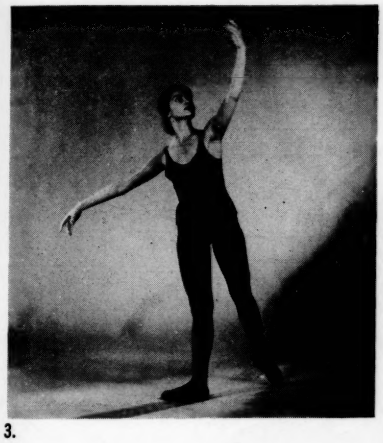

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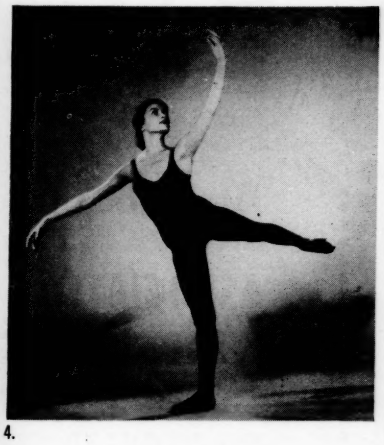

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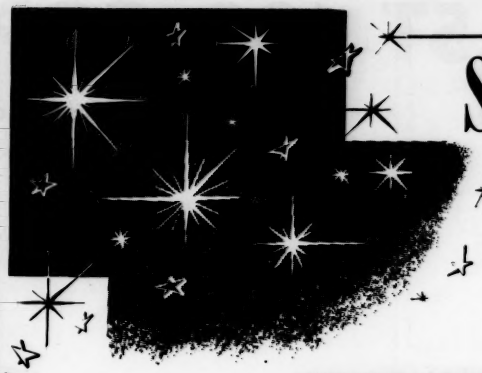

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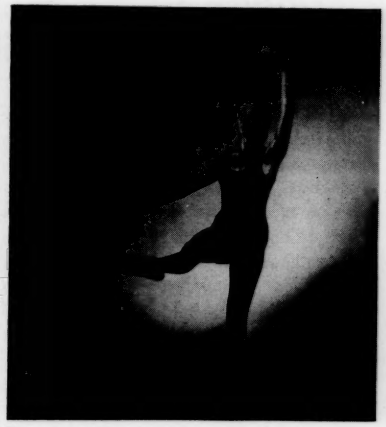
Primer for Parents

(continued from page 71)

EFFACE: DON'TS

5. We see how static the pose becomes when the torso is stiff and unyielding and the head is held erect instead of properly inclined toward the arm. The pose is robbed of all aesthetic quality.
6. Here the pointing leg has been taken out of its proper place in relation to the rest of the body by being too far back. It is clear that the entire line of the body and the harmonious relationship of the arms to the legs has been completely lost.



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(continued next month)

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PRIMER FOR PARENTS

BY JOSEPHINE SCHWARZ

ILLUSTRATIONS BY EVELYN CAROLL

CHAPTER 7:
GUIDANCE FOR THE TALENTED CHILD

Occasionally a genius is born who overcomes all the obstacles which may be encountered on the road to achieving his goal. But the average parent does not have to face the problems of guiding a genius. Therefore, this article is addressed to those who have an exceptionally gifted child who will sacrifice other activities and interests in a sincere desire for a dance career, but who, at the same time, needs careful guidance along the way.

To force this ambition on any child, no matter how talented, would, indeed, be a mistake. The profession is grossly overcrowded and only the most dedicated can hope for success. And should, at some time, this dedication completely disappear, insistence would be unreasonable. So only those children whose hopes and interest perservere should be expected to follow the rigorous schedule required.

Though you harbor no thought of trying to turn such a child away from his or her firm purpose, an indifferent attitude can play havoc with a most fervent young talent. Your constant encouragement, understanding and careful guidance will be needed to see a young dance through the arduous years which precede attainment of glowing hopes.

The youngster should be at least ten before you take this intense interest seriously. And when it appears, as it so often does, in an older child, it is important to take it even more seriously.

There are many contributing factors affecting the development of your talented child for which you can be responsible. Assume this responsibility will be a joy, for you will be helping to satisfy a yearning toward beauty through self-realization. And you will be cultivating a respect and intensity of purpose for the richer things in life.

Your first task in the field of guidance is, obviously, to see that the child has the best teacher available. Though it means sacrifice of time and effort far beyond your expectations, you cannot shirk this most important duty. It may be that you will have to travel to a larger community than the one in which you live, accompanying the child to and from his or her lessons until the youngster is old enough to make the trip alone. Or it may mean sacrifice of certain family luxuries in order to pay for more or better training. But a fine teacher is the first and foremost need of a young artist and no sacrifice is too great for this purpose.

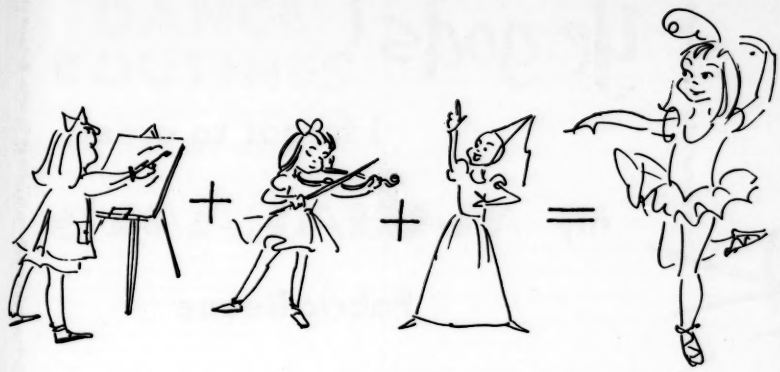
As soon as you are satisfied that you have an expert teacher, you can then turn your attention to those things which will assure a well balanced beautifully rounded personality, as well as intelligent guidance in those things specifically pertaining to a career.

For the sake of convenience, let us return (with a few minor changes) to the sub-titles used last month and the month before in the articles discussing progress and talent. They will serve equally as well in pointing out the contributions you, as a parent, can make in the field of intelligent guidance.

Physical Guidance

A dancer has but only one instrument (his body) on which to sound the myriad tones of his music. It is the most wonderful and precious instrument in the world! An ever changing instrument, yet one which can never be discarded for another. This instrument is complex far beyond any man-made one and its durability must be protected with zealousness.

As a student, a dancer must work con-



stantly to bring his instrument up to pitch by making it ever stronger and more supple. As an artist he must continue working relentlessly to keep it in tune. Yet, the danger of overwork is no less than that of not enough work. It is most important to encourage your child to work to the edge of endurance but never beyond it.

It will be your responsibility during student days to see that enough rest and the proper food complements this hard work. And you must impress upon your young dancer the need for taking meticulous care of the instrument in every way so it can always function at maximum peak.

For instance, gifted violinists do not play ball, do carpentry work or participate in any activity that may injure the fingers. Likewise, gifted dancers should avoid participating in any sports to excess (with the exception of swimming) or any activity that may cause injury to or incorrect development of a part of the body.

Although they may not always look it, dancers are a very healthy lot. The physical demands of the profession are terrific. When they do not have great physical stamina they seldom reach professionalhood. But they must know how to guard every facet of soundness of body and at the same time avoid the slightest inclination toward hypochondria.

Your common sense and long experience can be of great value in guiding your child toward the judicious and practical care of his instrument and a sensible attitude toward that care.

Intellectual Guidance

Though this sub-title has appeared in former articles as "Intellectual and Instinctive Skill (or Talent)," I chose to speak only of the former in this one. (Perhaps some teachers, skilled psychologists or parents may feel they can force the development and channeling of artistic instincts, but my instincts have always warned, "Hands off." A sensitive student will intuitively follow his instinctive talent often far beyond any suggestions or guidance from his elders, who may well have less sensitivity than the child himself.)

But the intelligence or intellectual aspects of development must be encouraged. It must not be permitted to grow in lopsided fashion. It must be rounded, and embrace as much knowledge as possible. Dance is a wonderfully broad art. It has been a part of man's existence from the beginning. It is intimately entwined with the history, literature, religion, arts and sciences of the world. Good study habits should be established when young and never cease.

When children are completely absorbed in dance they often resent time spent studying the usual subjects necessary to an academic education. They claim they will not need or use such knowledge when following a dance career. This is untrue. The artist uses every scrap of knowledge and experience he acquires, distills it into wisdom and directs it towards the enrichment of his art. This you must explain in simple terms to your child, pointing out the need for an ever-curious and inquiring mind if he wishes to become and remain a fine artist.

On the other hand, the best time of a dancer's life is his youth. Active performing years are fewer than those of any other artist and time is of the essence. There is a need for intense early training and often formal academic education must be cut short in the interests of a career. But the quest for knowledge must never cease. *(continued on page 77)*

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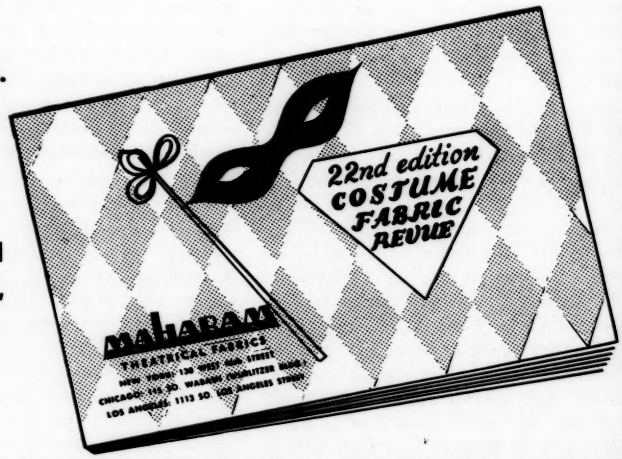

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Primer for Parents

(continued from page 75)

Technical Guidance

The imperative need for constant work under the watchful eye of an expert teacher has been pointed out and discussed in a former article. The kinesthetic sense needs constant grooming under skilled direction to keep it reliable.

When a gifted child reaches the age of 10 and is bent upon a career, two lessons a week are a requirement. At 11 or 12, the schedule should include three a week, and from 13 on, three classes is minimum and daily lessons are best when possible.

At the age of 14 or 15, part of each year should be planned for study in a good professional studio, if the child is not already enrolled in one, no matter how excellent the home-town teacher.

There are few dance students in small communities who aspire to a career. And the number of skilled dancers is limited. The small-town teacher must scale lessons to the students' abilities, which seldom goes beyond the "junior college" stage. Also, a truly gifted child will, no doubt, be the best dancer in the studio. This eliminates that wonderful inspiration and stimulation which dancers receive, not only from their teacher, but from those studying with them.

Dancers learn a great deal from observation and imitation. To be able to study with or observe professionals working in class is an education in itself. The chance to rub shoulders with them, so to speak. and hear shop talk in dressing and waiting rooms, is an opportunity every aspiring professional should have as early as possible.

The psychological aspects of being away from home for short periods are to be considered, also. It gives young would-be artists an opportunity to condition themselves gradually to the emotional adjustments needed to live away from the family. It gives them a needed sense of humility to become "a little fish in a big pond." And it helps them acquire a sense of values that can function to their advantage once they are on their own.

Artistic Guidance

Lessons in all types of dance have great value for the aspiring professional, no matter what the first love. If a child has hitched her wagon to a ballerina star, it is nevertheless good for her to have some practical training in other types of dance. Who knows in what form the first professional opportunity will come along? The dancer needs to be prepared for any eventuality. These days the most renown-

(continued on page 78)

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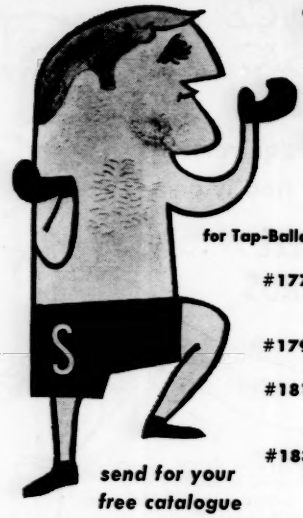

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Primer for Parents

(continued from page 77)

ed ballet choreographers are just as likely to stage a "boogy-woogy fantasy" or a "Spanish Fiesta" as a "Swan Lake Ballet." In contrast, a choreographer of jazz works is just as likely to interpolate ballet sequences in his dance numbers.

Aside from this supplementary dance, as much education in the allied arts as is financially and physically possible should be sought. Music is a MUST. A fine dancer without any knowledge of music is fairly lost. And all dancers find a thorough knowledge of music a tremendous asset.

Music lessons should be augmented by listening to good music. If few or no concerts are scheduled in your community, there are fine radio programs to be listened to. You can encourage a good record collection and make frequent opportunities for playing it, perhaps within the family circle, so that everyone in the household can enjoy and become familiar with good music.

Experience with drama groups, or lessons in drama are also very valuable.

Sculpturing, painting or drawing are excellent hobbies for young dancers, and they often have talent in these directions, too. The study of the fine arts in all its phases serves as true inspiration. If there are exhibitions to be seen, be sure your child sees them; if not, there are splendid books available with excellent reproductions of art works.

Set aside a part of the educational fund for cultural entertainment; concerts, plays, operas, ballets, musical shows and good films.

Exposure to the arts helps develop a discriminating taste and a sense of values. Later, when professional opportunities begin to materialize they will be better able to evaluate them. Young professionals need have no fear of accepting a job in a mediocre company or production for the sake of the experience, as long as they are aware of its worth or lack of worth. But danger lies in having no standards by which to judge.

All this artistic guidance may seem to be a large order. But you must remember you cannot assume an indifferent approach to this most important aspect of the education of gifted children. And they must not become artistic snobs. They must realize that every phase of dance and the creative arts is of value. The more versatile they become, the greater their chances of success.

(concluded next month)

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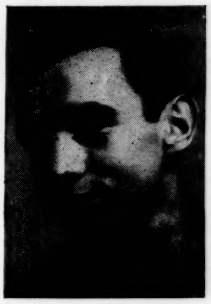

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(continued from page 39)

room, wanted my opinion of her dancing. I was, of course, very flattered for, in spite of my fifteen years, he accepted me as a balletomane, as did the prominent critics Svetloff, Plescheve and others, who gave me great pleasure by talking "shop" to me. Although I was young, it was true that since I had entered the School of Pages *(ed.: graduates were assigned to the court of Czar Nicholas II)* I had not missed a single Sunday night ballet at the Maryinsky Theatre, and was completely engrossed in the art of the dance.

On the evening of the graduation performance, several critics, including Svetlov and Plescheve, were on the jury. They all sat in the front row together with the directors of the ballet school. The first number on the program was the *Dryads*.

"There she is," whispered Uncle Victor to me, "the first on the left, isn't she marvelous?" I fully agreed with him. You could not call her unusually beautiful, and yet she was more than that. This dark-haired, slender girl had a truly spiritual expression on her slightly emaciated face. She caught and held one's attention. Watching her ethereal movements, I could hardly see any other dancer while she was on stage.

The examination continued with an act from Drigos *Vestal Virgin*. In addition to the beauty of her lyric movement, Pavlova was capable of displaying dramatic emotion. I was entranced. Among the other numbers, there was a sequence from *La Fille Mal Gardée*. In the flirtation scene from this French rural comedy ballet, Pavlova was more than excellent. Despite the sedate atmosphere of the examination proceedings, there were continuous outbursts of laughter, not only from the invited audience, but from the administrative members of the school as well.

After the end of the performance, I had to hurry back to the school. My leave was over. I later heard the results of the graduation examinations. Contrary to all the school traditions, Pavlova was graduated with the title of *premiere danseuse* and was not required to join the *corps de ballet*.

By the time she was twenty-two, she had the most unusual distinction of being promoted to the rank of *ballerina*. It was already then, appearing in the leading roles in *The Bayadere* and *Giselle*, that she became the most outstanding dancer of the Russian Imperial Ballet. This was in 1903. She was well started on her career. *THE END*

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OPERA HOSE

(continued from page 67)

variants of this as there are moves in chess. Make up some more.

The prettier branch of pull-backs starts with the well-known four tap step on both feet. Stand between two chairs, backs facing, and support your weight on your hands. Both feet being free of the floor, beat the left foot down and raise it, beat the right foot down and raise it, land on the ball of the left foot and land on the ball of the right foot. (If it is easier to begin with the right foot, do so.)

Many dancers do this step by brushing back with one foot, leaving the other one on the floor, then doing a pull-back on that foot and either changing feet or not for the two finishing taps. This looks awkward and sounds dreadful. Always lift both feet off the floor at as nearly the same time as you can. Then beat alternately and land alternately. Start from a deep *plié*, feet parallel and heels raised, jump and lift up and back and finish in a *plié*, having made four sounds. This might be called double back slaps in the air, unnecessarily long but accurate. Do these until you fairly float, moving backwards and maintaining an elevation of about half an inch off the floor. There is no backward and forward swaying of the body. Move all of a piece. As you increase the speed, the *plié* becomes less deep. There is no lifting of the shoulders nor jerking of the head. The arms are free for whatever needed, like sewing or writing an article. The sound is like drumming your fingernails on glass in groups of four, beginning with the pinky.

This, as I said, makes a pretty step. Add the heels in controlled sequence to make six taps. A very slight arch of the back increases the lightness. In no event should you lean forward. This step is usually done until you get a hand, which of course obliterates the sound, makes further repetition unnecessary and distracts the attention of the audience from your dancing. Like a bear bicycling. The trick is to stop doing them just short of the applause.

A nice final variation is arrived at by doing the same step using side slaps or forward slaps instead of back slaps. Four back, four to the left, four forward, four to the right, four back, four to the right, four forward, and four to the left. This one will make most clear the importance of pulling up to pull back sideways or forward. It's also very pretty indeed.

The shuffle pull-back group is the more useful in that it can be incorporated into

all sorts of movements, combinations, turns and jumps to carry on, vary or punctuate a rhythm. In itself it is not spectacular. The second group is a sort of show-off step and is generally isolated from its surrounding steps and rhythms. This is not said to devalue it; if you don't have some valid cause to show off you shouldn't be dancing at all. I mean only that the pretty steps should never be used as a substitute for a whole dance, a whole creative effort. Use them when you're sure you could do something else if you want to. *THE END*

Reviews *(continued from page 65)*

sane jealousy of his errant wife leads him to strangle her while a train is being wrecked because he has forgotten to turn the switch.

Almost as unworldly as *Signale*, was *Souvenirs* (Offenbach-Karlinsky), Mme. Gsovsky's interpretation of *La Ronde*. This kind of excursion into romantic dalliance needs a gallic deftness, an objective, almost guiltless point of view. Mme. Gsovsky's concept had the graceless surreptitiousness of a Rotary Club president out for a night with a chorus girl.

Mme. Gsovsky's company performed as warmly as the principals. The orchestra was sturdily conducted by Francois H. Jaroschy. The staging and costumes were unusually impoverished, even for the vicissitudes of touring. *(cont. next month)*

Books on Review

(continued from page 14)

Mr. Guest writes with authority and style; as he has demonstrated in his previous books, he knows how to tell a good story, even though it happens to be a true story reconstructed through meticulous research. Among the contemporary criticisms quoted, he has wisely included some which reveal the weaknesses and idiosyncrasies of his dancers, as well as their virtues. Like the sometimes acrid caricatures by Marcelin, which actually seem to heighten the delicate beauty of the romantic ballet prints comprising most of the illustrations, these contrasting opinions give us a more fully rounded picture of their lively subjects.

Once again, Messrs. A. and C. Black are to be complimented on the excellence of their design and production, for this is a beautiful book as well as an absorbing one. It is good to learn that Mr. Guest, who seems to be writing the history of the Paris Opera Ballet backwards, is now engaged on a study of its romantic period.

(continued on page 84)

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Books In Review

(continued from page 83)

PASSPORT TO PARIS
By Vernon Duke
Little, Brown, and Company, Boston, 1955.
Reviewed by Selma Jeanne Cohen

The autobiography of a man who has composed scores for both ballet companies and Broadway productions would, one expects, be of considerable interest to a dance audience. Especially when the composer in question has worked with figures of such balletic importance as Diaghilev, Massine, Balanchine, and Petit. It must unfortunately be reported, however, that Vernon Duke's story of his own life has little of significance to say about the artistic aspects of his milieu.

The author, who signs his serious music Vladimir Dukelsky and his popular tunes, Vernon Duke, has provided a lively account of his life and times. It could also have been absorbing and provocative, for his musical career, begun as a precocious child in Russia, has taken him to the chief cultural centers of Europe and America. Whether in Paris, London, or New York, Vernon Duke was surrounded by dancers, musicians, directors, and artists. Their names are sprinkled casually through the pages of his book — so casually, in fact, that they hardly ever emerge as more than names. Apart from the author himself, the characters in *Passport to Paris* — and they include some of the most famous personages of their day — fail to come to life.

Mr. Duke is interested in people only in so far as they affect his own life and career. As individuals in their own right they do not exist for him. The same attitude is maintained toward events. The consequences are frustrating.

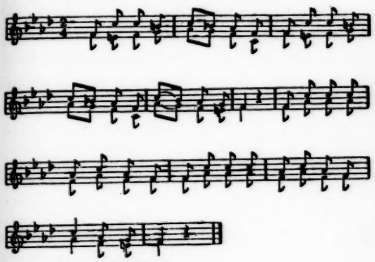
For example, a long account is given of the genesis of the ballet *Zephyr and Flora*, all leading up to the success of the Dukelsky score. But what was the ballet really like? Didn't Massine have quite a bit to say about it? A similar story is told of *Jardin Public*. There is a mention of the *pas de deux* of the Poor Lovers. But only a mention because the author's personal affairs are of more importance.

In fact, as a social history the book is quite revealing. Mr. Duke is keenly aware of what should be said and what should be worn at an after-theatre supper in Paris in the 1920's or in New York in the '30's. He comments copiously on manners and mores. Certainly he should be equally qualified to discuss arts and artists. It seems a little unfair that he has chosen not to do so. He could have written an exciting story. *THE END*

Easter Dances of the Ukraine

(continued from page 38)

crawls over a girl's hand she will surely be married within the year. The girls weave in informal patterns, and at the end form into two lines. Each places her right hand on her own left wrist; and her left hand holds the wrist of the opposite girl, thus forming a floor of linked hands. Then the tiniest girl in the group is selected as the *Zhuchok* (beetle) and she walks over the hands as all sing:

"Beetle, Beetle, come and sing,
So the wedding bells will ring,
One for me and one for Johnny
Sing, Oh beetle, sing you honey."

Music for a Hahilka

Sometimes two girls or two boys are drafted to help the *zhuchok* walk over the hands.

A very unusual and interesting stage presentation can be made of Ukrainian Easter customs, beginning with the blessing of the food outside the church on Saturday; the breaking of the colorful Easter eggs and the kissing ceremonies after church on Sunday; the Easter dances following church. Many of these dances can be done with garlands of flowers. Shooting of firecrackers (another pagan carry-over) accompany Easter festivities. The colorful costumes of the Ukrainian people add to the attractiveness of these dances.

Incidentally, one of the very oldest of Ukrainian dances, strictly for men, is also done at this time. This is the *Arkan*, which includes the men leaping over a huge bonfire.

All of these dances and customs continue to blossom in many Ukrainian communities in the United States. However, because they are so simple, they are regrettably giving way to synthetic, theatricalized versions which some folk dancers feel would appeal more to Americans.

If you read Ukrainian, or if you just want the music, an excellent collection of *Hahilky* are to be found in the book *Yahilky* by Dr. O. Baryliak, published in 1932 in Lwow. *THE END*

SHOPPING GUIDE

Books:
- Ballet Book Shop 10
- Dance Mart 10
- Dance Notation 60
- Elementary Full Point 81
- Flexing for Ballet 81
- Intermediate Full Point 81
- Daphne Geard 10
- Graded System 60
- Gladys Hight 10
- Kamin Dance Book Shop 10
- Kineseography 83
- Souvenir Programs 60
- Studio Management 78
- Theatre Aisle 10
- Thalia Mara 64
- 25 Years of American Dance 70

Classified: 73

Concerts:
- Merle Marsicano 53
- Maslow-Sokolow 58
- May O'Donnell 55

Dance Routines:
- Earl Atkinson 60
- John Clancy 11
- Dance Notes de Luxe 11
- Roye Dodge 59
- Danny Hoctor 68
- Al Gilbert 11
- Kathleen Kavanagh 11
- Manning 46
- Arleigh Peterson 60
- Rozanas 60
- Jack Stanly 55
- Tomaroff 75
- Billy Truehart 10
- Varady 11
- Vestoff 77

Dance Footwear and Accessories:
- Advanced Theatrical 92
- Art Teen 70
- Barney's 69
- Ben & Sally 84
- Capezio 2
- Challenge 82
- Chatila 63
- Chicago Theatrical 86
- The Costumer 63
- Danskins 61
- Fine Bros. 80
- Golden Shops 69
- Herbet 65
- Holding 81
- Kling's 82
- La Mendola 64
- La Ray 63
- Mack's Taps 73
- Selva 91
- Serbin 78
- Trep Art 81

Fabrics:
- Algy 71
- Associated 72
- Baum's 8
- Betty Silk 66
- Dazian's 7
- Fine Bros. 80
- Kalmo 71
- Maharam 76
- Samuelson 46
- Shea 73
- Stroblite 69
- Wagner's 69
- Wolff-Fording 62

Miscellaneous:
- Back Issues (DANCE Magazine) 83
- Binders (for DANCE Magazine) 61
- DANCE Magazine Reprints 89
- Desire Light (recreation hoop) 73
- Flatow (photographer) 63
- Zachery Freyman (photographer) 71
- Jack King (batons) 73
- Paramount (cosmetics) 73
- H. W. Shaw (gifts & prizes) 73
- Subscription Coupon 83
- Vantage Press 69

Records and Record Players:
- Dance Records, Inc. (Danny Hoctor) 57
- Kimbo (with routines) 46
- Marlos 73
- Russell 77
- Statler Records 78
- Statler Records (Shaw) 73
- Stepping Tones 83
- Velmo 74

School Listings: 88

Summer Courses and Travel:
- Albertine Workshop 12
- Colorado College 12
- Connecticut College 11
- Coppola (Ballet Seminar) 56
- Danny Hoctor 68
- Fokine 59
- Jacob's Pillow 13
- Perry-Mansfield 13
- Sartorio Workshop 13
- Sita (travel) 12, 69
- Virginia Tanner 49
- Valley Camp 12
- Mary Wigman 12

Teachers' Dance Organizations:
- American Society of Teachers of Dancing 53
- Cecchetti Council of America 53
- Chicago National Ass'n of Dance Masters 54
- Dance Educators of America 52
- Dance Masters of America 66, 67
- Hinote 79
- Midwest Dance Ass'n. 54
- National Ass'n of Dance and Affiliated Artists 50, 51
- National Ballet Guild of Canada 54

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(continued from page 6)

HOLLYWOOD AND LAS VEGAS
BY TED HOOK

HOLLYWOOD CONSOLIDATED

At 20th Cent. Fox, **Sheree North** has signed a new contract and been assigned to "Do Re Mi," with Tom Ewell as co-star; no choreographer announced so far . . . **Rod Alexander** to be assigned a yet-untitled musical . . . M.G.M has signed **Bob Sydney** to choreograph "The Opposite Sex" and he has contracted dancers **Marc Wilder, Wilda Bieber, Barrie Chase, Darleen Engle, Robert Laune, Betty Vitti, Beth Carter, Shelia Hackett, Patti Nester, Pat Denise, Jack Dodds, Frank Radcliff, Bob Street, Stanley Hall, Carey Leverette, Bert May, Gene Dailey, Frank Reynolds, Buddy Spencer** and **Joe Wagner** . . . **Donald O'Connor** will star in Paramount's "The Buster Keaton Story," due to start in June, no choreographer yet set.

Eugene Loring has been inked to choreograph for "Funny Face," Vista-Vision musical starring **Audrey Hepburn** and **Fred Astaire.** Roger Edens produces and Stanley Donen directs. Loring continues to operate the most comprehensive school of dance on the West Coast.

Kenny Williams, Univ.-Internat'l's favorite "song and dance" choreographer, has been signed to do "Kelly and Me" for **Van Johnson** and **Piper Laurie . . . Ludmilla Tcherina** is being paged for another film version of Pierre Benoit's "L'Atalantide," to be filmed in France . . .

Hollywood's Ebony Showcase presents a new revue, "Tanorama," directed by **Jack Pierce** (formerly dancer-actor-choreographer). They're causing a stir with "Watusi," African dance featuring **Jimmy Fields,** who also choreographed the show . . . L.A. gets its own tent musicals this Summer. Producers **Murray Singer, Sandy Scott** and **Allan Kirk** have taken a 3-year lease on North Hollywood site. "Finian's Rainbow" is scheduled to open May 1 . . . **Nick Castle's** "Joy Ride" continuing to pack 'em in at the Huntington Hartford in preparation for a B'way opening . . . David Merrick is contemplating a revival of "Kiki" for **Jeanmaire,** with **Roland Petit** choreography.

Writer Jean Hollow has suggested an interesting idea for a teleseries to **Marge and Gower Champion . . . Joyce Vanderveen** gets dramatic lead in "Lucky Swanson," a Don Fedderson tele-film.

Ray Bolger so excited over his new live package, "Washington Square," he's withholding re-runs on "Where's Raymond" because, "I think I'll get better money if our show is a success; I'm willing to gamble." Ray also planning an extensive nite club tour with a 4-weeker at the Empire Room in the Waldorf-Astoria, followed by a 4-week stand at the Sahara Hotel in Las Vegas.

Sad to report the death of choreographer **John Petrusich** of San Francisco. John, only 41, choreographed the Fanchon & Marco vaudeville units for Loew's Warfield and also Shipstads & Johnson's Ice Follies.

LAS VEGAS

Donald O'Connor's side-kick **Sid Miller** wed **Iris Burton** at the home of Mr. and Mrs. Milton Prell, with a who's who of show business reception following.

The Sands—A beehive of activity with choreographers **Bob Gilbert** and **Renne Stuart** finishing Calypso number, "A Trip to Jamaica" just in time to clear the Copa Room for Milton Berle and the NBC cast and crew . . . **Jonathan Lucas** also working with the Copa Girls and Sandmen for a future Berle show; in addition, he's staging a new act for Janis Paige; flying to N.Y. for client Marion Marlowe's Copa opening and supervising animators and choreographers at the Walt Disney studios in Burbank for the "Mickey Mouse Club" . . . Martin & Lewis adding 6 more male dancers to their show, including **Jack Mattis** and **Bill Chatham.**

The Desert Inn—**Donn Arden** is featuring Sherrell and Moody numbers from "The Second Greatest Sex;" **Lady Michale Neale** is augmenting her dance duties in The Painted Desert Room by writing a witty showbiz column in the "Las Vegas Sun."

The Flamingo—**Ron Fletcher's** co. of 6 boys and 6 girls has been dissolved in favor of an all-girl line, fronted by talented **Jeannie Jones** and **Grover Dale.** Outstanding young **Bill Carter** leaves after 18 months of continuous performing, 7 nights a week, without a night off. He is about to launch himself as a single, probably to become the rage of the night-club and TV scene.

The New Frontier—Ken Murray's "Blackouts" leaves after being held over 3 times. With the Co. goes dancer-choreographer **Barry Ashton,** who has also been staging the dances at The Silver Slipper . . . **Dick Humphries** and **Gene Nash** contracted by producer Sammy Lewis to recreate Nick Castle's choreography from recent Hollywood revue "That's Life." In its night club version it will become "Hooray for Life," starring Cass Daley and Jack Carson.

The Riviera—**Dorothy Dorben** features **Bob Street** and **Jerry Stabler** in "Rampart Street Parade" on the Orson Welles show. Bob leaves the show shortly to join Mae West's group.

The El Rancho—Betty Grable and Harry James break records on their first appearance here. **Jack Cole's** choreography is a stand-out. **Carl Ratcliff, Frank Reynolds, Buddy Bryan** and **Stanley Hall** are featured. **Marie Bryant,** authority on jazz and Afro-Cuban dance, is working in a supervisory capacity with Miss Grable.

MOTION PICTURE ADDENDA

Michael Kidd will now add movie directing to his long list of accomplishments. Arrangements are now set for the dancer-actor-choreographer to direct Danny Kaye in "Merry Andrew," a circus-background film to be produced next year for MGM.

NEWS FROM DALLAS

Juana de Laban is conducting a body movement course for actors at Baylor Univ. in Waco. In the Spring, Miss de Laban returns to her research project for the State of N.M. in Santa Fe, but will be back at Baylor next Fall.

Vassos Kanelles, Greek dramatic dancer, gave a lecture-demon. at Southern Methodist Univ. on Feb. 6, comparing the similarities of art forms of ancient Greece and those of American Indians.

Jose Greco & Co. performed nightly at the Empire Room of Dallas' new Hilton Hotel from Feb. 9-23 at a decided disadvantage in an environment more night club than supper club Mr. Greco received exciting reviews locally. But, while his act is attractively costumed, it is a condensed version of his concert performances, which are usually more stimulating.

Natalie Krassovska will be here for a few weeks giving master classes to advanced students at Edith James Studio . . . 50 younger children from the same studio will perform "Les Petite Riens" for the Mozart Festival of the Dallas Music Teachers Assn. on Feb. 29.

Buster Cooper is choreographing a performance of the "Wizard of Oz" for the Hockaday School for Girls.

Ballet Theatre presented 3 performances at the State Fair Auditorium Feb. 17-18 . . . Four students from Nikita Talin's studio supplemented the corps in "Giselle"; **Kathleen Smith, Larry Roquemore, Judy Engleman, Tom Courteau.** The Co. as a whole was appreciably better than Ballet Russe de Monte Carlo, seen earlier this season. It was an enjoyable evening, but the excitement of an Alonso and Youskevitch was very much missed. In the Bluebird Variations from "Princess Aurora" **Lupe Serrano** and **Scott Douglas** have the spark which a few more seasons should develop into a fiery combination. **Erik Bruhn** did not perform due to an ankle injury.

Toni Beck

REPORT FROM BARCELONA AND LISBON

In Barcelona **Roberto Iglesias** is busy rehearsing his new co. 12 hours a day, to be ready the end of March. They already have a firm offer for tour of France and may appear at the Genoa-Nervi Int'l Ballet Festival in July. Impresario Jose Grau Sunol, who sponsors the group, is spending a fortune, even in pesetas, for deluxe decor. *(continued on page 89)*

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(advertisement)

In Lisbon, the big news has been the 11 extremely successful appearances of **Yvette Chauvire** and **Milorad Miskovitch** at the Tivoli Cinema. Programs included well-known solos and pas de deux. Particularly applauded were excerpts from "L'Ecuyere," a classic ballet in the modern idiom (or vice versa). The work has considerable merit and is a showpiece for dancer-actors like Chauvire and Miskovitch. The large theatre was sold out for both matinees and there was a brisk black market in tickets. Chauvire flew back to Paris and Miskovitch went to Milan to partner **Alicia Markova** in recitals at the Piccolo Scala, the new small opera house adjoining the Teatro alla Scala.

Lisbon ballet mistress **Margarida de Abreu**, following the birth of her 2nd daughter, is back at her school rehearsing her group for appearance at the San Carlos Opera House in June. *Luigi Gario*

LONDON DATELINES

February and March have been entirely dominated dancewise in London by the **Sadler's Wells Ballet.** A new ballet by **Frederick Ashton,** a brilliant debut as choreographer at Covent Garden by **Kenneth Macmillan,** a season of 6 Sleeping Beauties, 4 Giselles and 4 Cinderellas, working up to a Royal Gala Performance on March 22—all this has left the frequent visitor to the Royal Opera House not, as might be expected, weak and exhausted, but more stimulated and optimistic than for years. The past 25 years of the company's existence are being celebrated this Spring, but the next 25 look as though they will be just as interesting if only half the young talent that is bustin' out all over comes to maturity. And if Kenneth Macmillan can maintain and develop the achievements of his "Noctambules," these young dancers should not lack new ballets to display their talents.

Ashton's ballet is "La Peri," a dramatic pas de deux for **Margot Fonteyn** and **Michael Somes** that is yet conceived in sufficiently theatrical terms to become a ballet proper. It concerns the search of an Eastern prince, Iskender, for the flower of immortality, which he finds in the possession of a sleeping peri. The main action is concentrated in their struggle for possession of the flower, which ends in Iskender's renunciation and death. The choreography is a subtle and moving blend of Ashton's own brand and classicism (as exemplified in "Symphonic Variations" and "Homage to the Queen") with Eastern flavorings that give it a curiously hypnotic quality. Somes is first rate as the proud and romantic Iskender, but in my opinion Fonteyn was not quite right for the peri. She seemed ineffective at the 1st performance and although she took a stronger grip later, one

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(continued from page 89)

longed to see **Chauvire** or **Tallchief** attempt the role. The costumes of jewel-like brilliance were designed by Andre Levasseur and possessed the elegance and chichi of his master Dior. The setting was formed by a painting by Ivor Hitchens, adapted to the stage. Brooding and darkly splendid, it made the costumes seem a little trivial.

The other new ballet has been entirely different, essentially a work of close collaboration between 3 young talents, not 3 "old masters." "Noctaambules" is Kenneth Macmillan's 1st work for Covent Garden, although he has made 2 successful ballets for the Sadler's Wells Theatre Ballet. He has worked again with Nicholas Georgiadis, the young Greek painter who designed his earlier ballets, and the score has been specially composed by Humphrey Searle. The result is something altogether original, moving and exciting, with strange undercurrents that disturb and remain in the memory long after the ballet has finished. It is about a hypnotist whose performance goes wrong; he turns his powers on the audience, which is mocking him, and curious things begin to happen. Rich and poor dance together, a young soldier's dreams of power are realized, a faded beauty regains her lost youth. But the hypnotist, under the spell of his own magic, falls in love with the beauty. The dream is shattered; the audience run from the theatre in terror and the hypnotist's little assistant is left alone, running desperately round and round the stage in lonely misery, as the curtain falls. Macmillan's imagination never falters; the movements devised are interesting, expressive, unusual yet never perversely awkward or ugly. The music is brilliantly theatrical, terribly sad; the setting for the theatre-within-a-theatre little short of a masterpiece. In addition there are performances of wonderful quality from **Leslie Edwards** (the hypnotist), **Nadia Nerina** (the Faded Beauty), **Anya Linden** and **Desmond Doyle** (young lovers), **Brian Shaw** (the soldier), and, above all, **Maryon Lane** as the assistant.

The cast changes in the classical ballets which have been new to London have mostly been seen in America. Outstanding promise has been shown by the youthful **Annette Page, Merle Park, Anya Linden, Gary Burne** and **Ronald Hynde. Elaine Fifield** has danced her first Aurora with tremendous classical authority and **David Blair** is stepping confidently into the Prince's shoes in both "Swan Lake" and "Sleeping Beauty."

Festival Ballet, meanwhile, has been touring the country and drawing good houses despite difficult weather conditions. **Anita Landa** has rejoined the company and the dancing of the Danes, **Toni Lander** and **Flemming Flindt** is a constant joy. The company are to appear in Monte Carlo for 6 performances during the wedding celebrations of Prince Rainier and Grace Kelly. They will be joined by **Margot Fonteyn** and **Michael Somes,** who will dance "Swan Lake," as guest artists. Later in the Summer Fonteyn and Somes together with **Svetlana Beriosova** will appear as guests with the Sadler's Wells Theatre Ballet at the Granada Festival, dancing "Swan Lake" and "Rinaldo and Armida."

Alfred Rodrigues' "Miraculous Mandarin" (Bartok) for the Sadler's Wells Ballet has had to be postponed and will now be premiered at the Edinburgh Festival, where the Co. will appear from Aug. 20 to Sept. 1. Scenery and costumes will be by Wakhevitch.

Once again general disappointment is viced in London that the **NYC Ballet** will not appear in England during its Fall tour of Europe. *Mary Clarke*

NEWS FROM FRANCE:

On Feb. 6 the Young Musicians of France presented Menotti's "The Telephone" and Marcel Landowsky's "The Ventriloquist" at the Sarah Bernhardt Theatre. One of the four principal roles of "The Ventriloquist"—that of the doll Cathy—is assigned to a dancer. **Igor Fosca** choreographed this danced-and-sung pas de deux. **Monique Schellino** was the lovely Cathy.

At the Fountain of the Four Seasons, **Maurice Bejart** is currently presenting 3 choreographed sketches under the title "Here Is Mankind." The sketches soberly evoke the middle class man confronted with "Duty," "Domesticity," and the "Outside World." **Michele Seigneuret,** who recently received the Rene Blum award, is Bejart's partner in this semi-pantomimic work which was warmly received.

On Feb. 24 the Opera Comique presented "Romantic Suite" with Mendelssohn music and choreography by **Constantin Tcherkas.**

The Ballet de Paris finished its season Feb. 18. Director **Roland Petit** has just done the dances for Henri Decoin's latest movie. **Renee Jeanmaire** and **Eddie Constantine** are featured. Jeanmaire has also been suggested to play Mistinguett in the filming of the late singer's life.

At the Moulin Rouge Music Hall, **George Reich** is currently presenting his Co., the "Ballets Ho." At the Olympia, **Jean-Leon Destine** appeared with his co. Feb. 9-28.

Mme. Gilberte Cournand gave a lecture Feb. 10 at the Salle Gaveau. Called "Woman and Dance," it outlined the speaker's first contacts with the dance world and included clever portraits of the great ballerinas from Camargo to Pavlova. Assisted by two young dancers and two "rats" from the Opera School of Ballet, **Lycette Darsonval** charmingly illustrated the lecture with extracts from "The Temple of Glory," "Giselle (Act II)," "Les Sylphides," and finally the celebrated pizzicati of "Sylvia," which remain one of her triumphs, as they were for Darsonval's teacher, **Carlotte Zambelli.**

On Feb. 1 **Claude Bessy** was a last minute replacement in "Palais de Cristal" (Symphony in C). Her elegance and style added to the impression that she is one of the most brilliant hopes of the Opera. *Maria-Francoise Christout*

NEWS FROM VIENNA

Television is gradually beginning to take hold in Central Europe. In Baden Baden **Erika Hanka** staged her first TV ballet, 3 fables by La Fontaine, danced to von Einem's music by **Traude Brexner, Erika Zlocha, Richard Adams and Willy Dirtl.** Here in Vienna **Fred Meister** and his group, members of the State Opera, were the first to tackle TV. His "Slavic Legend" was an outstanding success.

On Feb. 14 the Volksopera produced "Kiss Me Kate," which has proved to be the biggest box-office success in years. A great part of the triumph is due to the dances staged by **Heinz Rosen** and **Dia Luca** . . . On Feb. 26 the Staatsoper restaged Honegger's "Jeanne d'Arc." The eve. opened with the Gluck "Don Juan" ballet which has been out of repertory for some years . . . The **NYC Ballet** is announced for the 1956 Salzburg Festival. In Sept. they come to Vienna for the 1st time. *Linda Zamponi*

REPORT FROM LATIN AMERICA

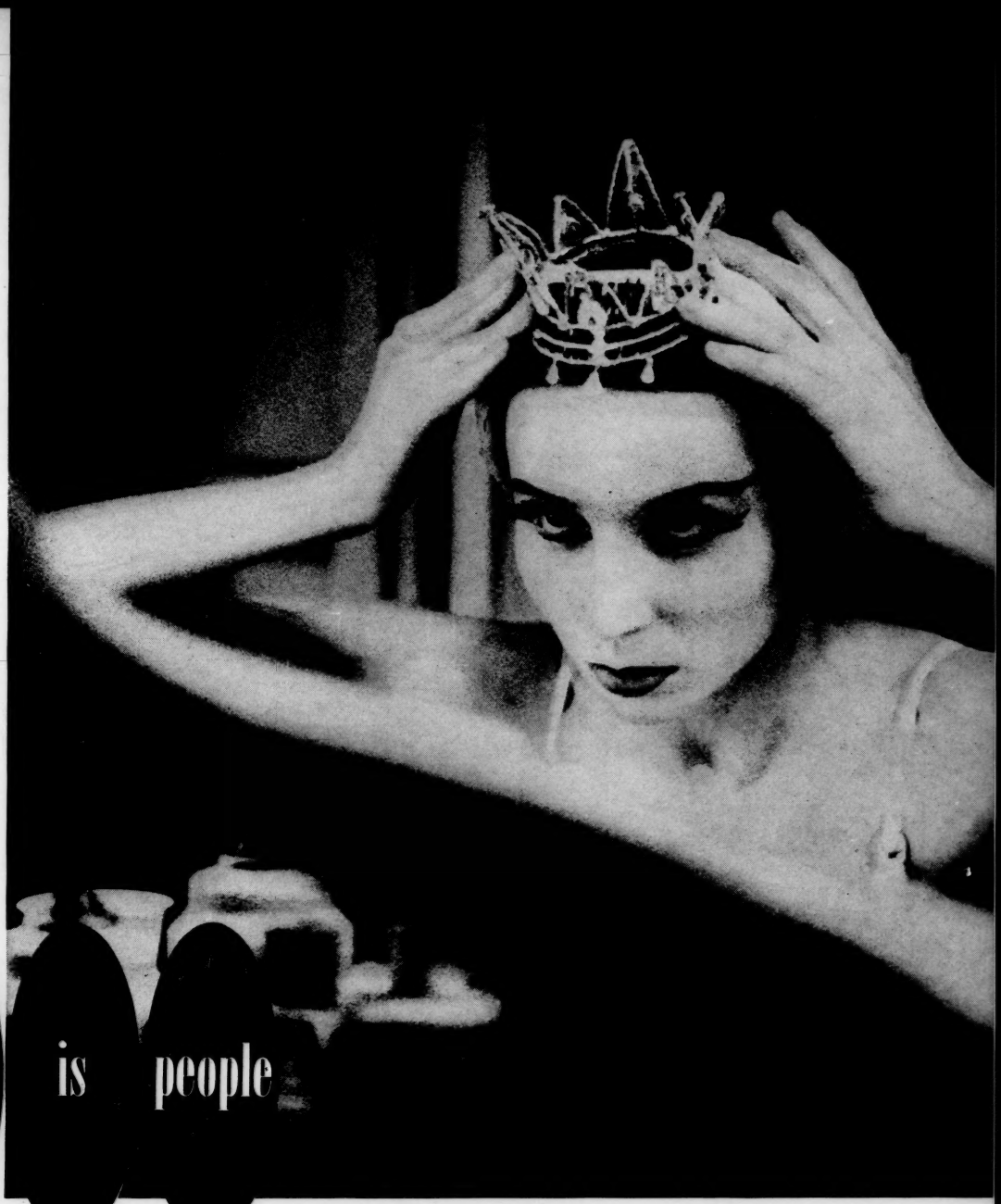
ARGENTINA. The summertime outdoor ballet season has continued with performances of "Swan Lake," "El Junco," "Huemac," "Gaite Parisienne," "Carnaval," "Suite de Danzas" and "Scheherazade" by the **Colon Co.,** and "Romeo and Juliet," "Polovtsian Dances" and "Rose Adagio" by the **La Plata Ballet.**

Renate Schottelius' Contemporary Dance Group has been touring the provinces . . . Teacher **Matilde Ruanova** has left for Guatemala, where she will give a course on Argentine folk dances; afterward she will visit Cuba, Mexico, Costa Rica and Nicaragua for similar courses . . . Sudamfilm announces it will soon begin shooting a new musical; **Beatriz Ferrari's** youth ballet will take part, dancing an adaptation of "Hansel and Gretel."

CHILE: The **Univ. of Chile Ballet** has returned from its holiday and started rehearsing this year's revivals ("Coppelia," "Petrouchka") and 2 new ballets, "Miracle on the Alameda," and an as yet unnamed work to Ravel music.

Vadim Sulimas Classical Ballet Co. has begun rehearsals of Prokofieff's "Cinderella" . . . "Vision," Manhattan-edited Spanish-language newsmagazine, carried a well-written story on **Jose Limon** by Barbara Pollack. *Hans Ehrmann-Ewart*

"BALLET"



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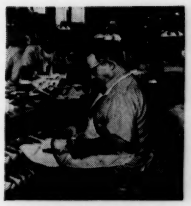

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